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SOUND & SHADOW

II—No. 4.
1933.

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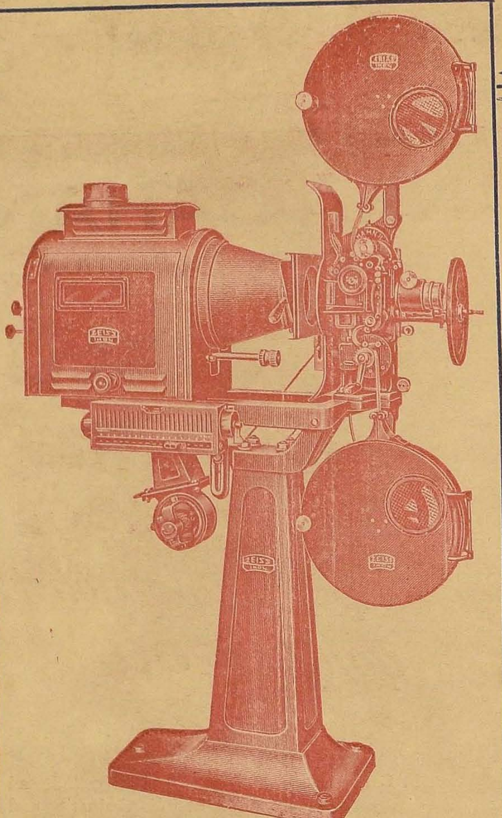

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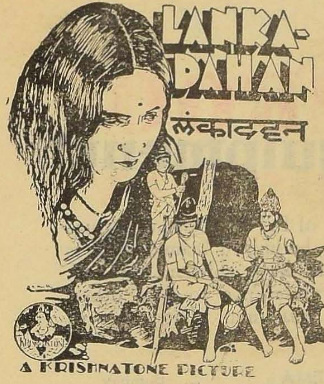

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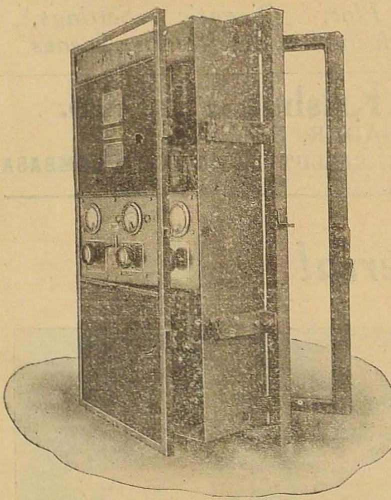

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SOUND & SHADOW

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MADRAS.

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THEATRE ARTS SECTION

A special feature of the Sound & Shadow from its next issue will be a separate section devoted to the Theatre and its swell relations containing stimulating articles on the inter-relation between the theatre and other arts like music, painting, dancing and poetry. And thus we hope to determine the rightful place of these contributive arts in the scheme for the evolution of a new theatre-art in our country. Independent, healthy, and constructive criticisms of current dramatic performance, critiques and notice of books, and important extracts relating to the theatre-world will form additional features of this section.

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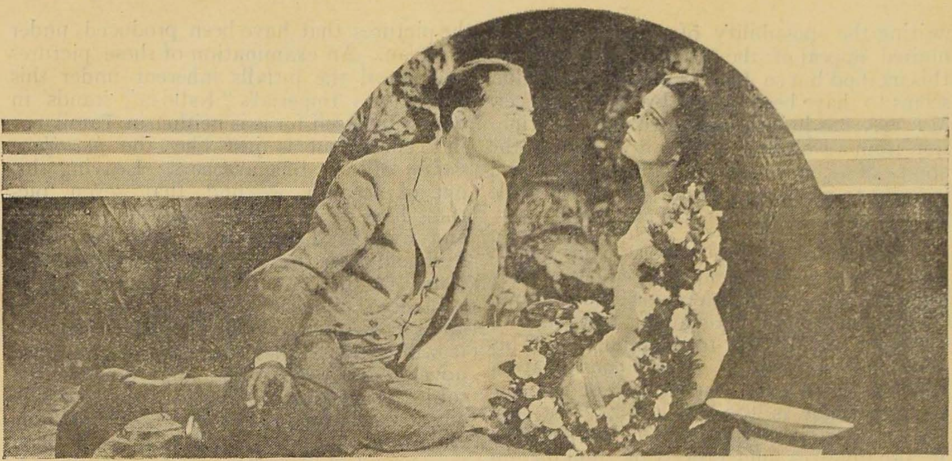
An interesting picture of Eddie Cantor and his family. Seen standing by his side is his wife Mrs. Ida Cantor and seated in front are their five girls: Marjorie 18, Natalie 16, Edna 14, Marilyn 11 and Janet 5.



William Powell and Kay Francis in " One Way Passage."

Picture Problem in Madras

By

Filman

INDIAN picture business, as far as Madras is concerned, now finds itself in a very difficult position. You will find on another page the Review Editor's opinion of the New Theatres' latest picture " Puran Bhakt." I myself saw the picture and fully endorse all the encomiums said about it but from the exhibition point of view, it did not attract as many people as was anticipated. The only reason I can think of for the failure of this picture at the box office is that it was in Hindi, a language alien to the majority of the people of the Presidency.

HINDI PICTURES IN MADRAS.

For sometime past and especially after the exhibition of " Ramayana " and " Savitri " in Tamil, it has been evident that pictures produced in Hindi or any other language not prevalent in this presidency are not attracting the same number of people as they were doing before. The first indication of this peculiarity manifested itself when " Shyam-Sunder " was released and this is now confirmed by " Puran Bhakt ".

Even in these pictures, there is a difference apparent. Pictures produced in Urdu are more popular than pictures in Hindi as may be evident from the popularity of Krishnatone's "Khuda Dost". Urdu pictures, in almost all cases, treat of Mahommedan subjects while Hindi is used for topics appealing to the Hindus. I have found that Mahommedans, at least in this city, are more cinema-minded than the Hindus and consequently they go to the cinemas more often and in larger numbers which naturally makes Urdu productions more profitable than Hindi pictures. And so long as most of our pictures deal only with religious subjects, this peculiarity will persist.

What then our producers are to do under the present circumstances? It is curious that the nascent Indian industry should be confronted with a problem exactly similar to that facing the world's greatest motion picture producers in America. It would be worth while for our producers to study the various methods by which America is trying to overcome the restriction in market which has followed the introduction of dialogue in pictures.

SUGGESTED SOLUTIONS.

One solution out of the difficulty naturally suggests itself and that is the introduction of explanatory titles. I have already impressed upon the producers both orally and in

writing the possibility of overcoming the limited appeal of the talkies by recourse to this method but so far as I know no action seems to have been taken by any producer. My view has just received striking confirmation from a well-known exhibitor during the course of a conversation I had with him and it seems to me that it would be worth while for our producers to try this expedient.

Introduction of explanatory titles can at best be only a temporary expedient. They tend to slow the tempo of the picture. Another expedient that might be tried is to cut down the dialogue to the minimum. This method is worthy of serious consideration by our producers for in almost all our pictures there is too much talk. Not only does talk restrict the market for pictures, it also involves some process of thinking on the part of the audience and, though mental exertion is admittedly good, yet to certain classes of cinemagoers it is a little tedious. Films are the most popular form of entertainment and the less you have of high philosophical disquisitions in bombastic style, (which abounds in some of our pictures as an apology for dramatic dialogue) the greater their appeal is likely to be.

BOMBAY-BENGAL PRODUCTIONS.

Cutting down to the minimum and improving the dialogue to make it crisp, breezy and humourous should go a long way to increase the appeal of pictures but the essential problem of the provincial language difficulty still remains. Though attempts are being vigourously made for a common language yet till the time this ideal is achieved, to appeal successfully to different linguistic areas, pictures in different vernaculars seem to be necessary. Attempts for the production of provincial talkies seem to have taken two different courses. The first method, that has already been tried, is for the established studios to engage a set of actors and produce pictures in Tamil and Telugu. The Select Pictures Circuit of Bangalore were the first to try this solution followed later by the East India Film Co, and Madan Theatres and then by the New Theatres. 'Kalidas', 'Harischandra,' 'Galava,' 'Ramayanam,' 'Parijatha Pushpaharanam,' the three Savitries 'Kovalan,' and 'Nandanar,' 'Pathuka Pattabeshekam,' Bhakta Prahlad,' 'Sakunthala,' are the pictures that have been produced under this plan. An examination of these pictures will reveal the pitfalls inherent under this procedure. Imperial's "Kalidas" stands in a class by itself for it is neither in Tamil, nor in Telugu but is just like the *manipravalam* of our Bhagavathars. Leaving this out of account, we find that seven pictures have so far been produced in Tamil and five in Telugu and none of them, I should say, has given entire satisfaction to the Tamil or Telugu knowing audiences. Some of them have been financially successful and if we analyse their success it will be found that some owed it to their novelty and some to the importance of the subject they treated, two advantageous circumstances which our producers should know will not always be available to them. When novelty of the medium wears itself out, there should be novelty of treatment, of which none of the pictures so far produced gives promise. Inadequate realisation of this factor is the rock around which many provincial productions of Bengal and Bombay studios may flounder and if these producers are to avoid these dangers, they should be extremely cautious in the selection of stories, actors and proper advisers. Though not insurmountable, production of Tamil and Telugu Talkies in Bengal and Bombay is an admittedly difficult job.

CHANCE FOR MADRAS.

The other alternative is for Madras to produce her own pictures in the different languages prevalent in this Presidency and this method though not free from difficulties offers perhaps the best solution for the present anamalous position. Though it is not possible to expend as large a sum of money as in a production which is assured of a large market yet the success of Marathi productions of Prabhats and other Kolhapur film companies fully confirms my view that pictures in Tamil or Telugu can be made paying propositions. And with the growth in the cinema-going habit which will follow necessarily production of pictures in the vernaculars, a successful field is waiting to be cultivated. And Madras has another advantage for she has within her boundaries a sufficient number of Hindi-knowing people whose help might be utilised whenever she contemplates to produce pictures for an all-India market.

Douglas Fairbanks, now in Italy will make a picture in India. He, it is anticipated, will pay a visit to this country soon.

Screen Sidelights.

Sam Katz is expected to sign up Gloria Swanson at the expiration of her contract with United Artists.

* * *

More than 1,500 ministers in the United States are using motion pictures in church programs.

* * * *

Notwithstanding the quota, about 210 American pictures were shown in France last year, of which 130 were in the original language. Nearly 100 were imported from Germany, of which 43 were dubbed, the rest in the original language. Only about 200 were produced in France itself.

* * *

Attendance at movies once or twice a week is compulsory at Central High School, at Memphis, U. S. A. to develop discrimination and appreciation of good films.

* * *

Hal Roach studios through the Hays organisation have started a nation-wide survey to study the "Double-feature" problem.

* * *

A protest against a bill introduced in Albany with a view to ban films showing politicians in a bad light has been sent to the New York legislature by the National Board of Review, which unanimously voted against it.

* * *

Eddie Cantor's next picture for Samuel Goldwyn will be a modern adaptation of Androcles and his lion, now being prepared by Edwin Mayer and Ernest Pascal.

* * *

Josef von Sternberg, former Paramount director, is reported leaving Ufa, where he was expected to succeed Erich Pommer.

* * *

At a meeting held by the National Council on Freedom from Censorship, it was announced that the council will make public, through newspapers and other periodicals, reports on cuts and dialogue eliminations made monthly by the New York Censor Board. Efforts will be made to interest Socialist organisations in the attempt to expose the Censors.

* * *

A long list of deletions made in films by the New York Censor was published in American "World Telegram" recently. The data was obtained by the National Council for Freedom from Censorship, and the article is the first of a series being launched against Censorship.

* * *

Ann Harding has been borrowed from RKO by M-G-M for the leading feminine role in "When Ladies Meet," the Rachel Crothers play.

* * *

Rushed cutting of film to meet release dates frequently prevents delivery of a finished box-office picture, declares Frank Borzage.

* * *

Production unit for J. Van Beuren's second Frank Buck adventure picture has left for the Malay States. Van Beuren has also signed Joan Lowell, a noted author for a South American expedition picture.

* * * *

A bill to abolish film Censorship in New York State has been introduced in the Legislature.

* * * *

Declaring that the romantic structure of the screen is threatened by the actions of feminine players wearing trousers and getting wide publicity, Jesse L. Lasky, producer for Fox, says he will engage only those actresses who retain their feminine charm.

* * *

Morris Alin, Editor of "Distributor" M-G-M house organ, has been commissioned by Claude Kendall, publishers, to edit a volume to be published shortly under the title of "The Best Talking Pictures of the Year." It is planned to include in this work highlights from the shooting continuities of the various pictures selected for representation. The publishers hope to make this an annual publication, similiar to the Burns Mantle's "Best Plays of the Year."

* * *

Advisability of teaching photoplay appreciation in the nation's schools will be discussed at a conference to be held at New York University. The conference, the first of its kind, will be open to film industry officials and

they will be allowed to present their views if they desire.

* * *

Formation of a committee of five to act as a clearing house for financial problems of the American film industry was authorised by the Academy of Motion Picture Arts and Sciences as part of the programme to cope with the situation brought about by the banking emergency.

* * *

Radio Corporation of America, in its annual report for 1932, just issued, shows a net loss of $ 1,133,58,565.

* * *

For the third year in succession, British Movietone News have acquired exclusive rights to film the A. F. Cup at Wembley.

* * *

Leslie Howard has been signed by Warners for " A Yellow Prisoner " and for Somerset Maugham's " Of Human Bondage " by Merian C. Cooper for R.K.O.

* * *

John Barrymore has signed with R. K. O. for two pictures. He has also entered into a contract with M. G. M. His first picture under the new agreement will be " Night Flight " which Clarence Brown will direct.

* * *

Ben Travers, author of many successful stage farces, has signed a contract with Gaumont-British.

* * *

It is understood that Italy is embarking on a huge film project which will involve the use of 10,000 substandard film projectors with sound apparatus for use in elementary and secondary schools, universities, military barracks and village centres as a means for improving the culture of the Italian people.

* * * *

An enquiry was recently made at Edinburgh on the effect of films on children and the report of the committee states that kinemas extends the children's range of knowledge and stimulates their idea but at the same time records that it interferes with concentration and injures sight in many cases. The boys like war pictures, cowboy, gangster and mystery thrillers while the pictures most disliked deal with love, society life and tragedy. The girls' preference was for child character, cowboys and comic pictures with their chief aversion for war and gangster pictures.

The inquiry among the parents revealed that children were not nervous or more difficult to control after a visit to a kinema. The teachers' opinion is that physically the effect is bad, but they recognise all the good that the kinema does. It can do a great deal more good and become an entertainment of the highest worth in the lives of the children.

* * *

Ernest Schoedsack's next film for which he gathered material in Arabia and which will be produced in co-operation with Merian C. Cooper will be entitled " The Uncrowned King ". In this film there will be many sequences referring to the gallant work being done by the Royal Air Force who are policing the Arabian desert and are keeping under control the warlike tribes of these districts.

* * *

Boris Karloff has arrived in England to take part in the British picture " Ghoul ".

* * *

" All Quiet on the Western Front " and "King of Jazz" will be reissued by Universal.

* * *

Dickens' " Tale of Two Cities " which was produced as a silent picture will be produced as a talkie. Paramount are having an eye on this subject while Fox claim that they have a prior right.

* * *

Gaumont-British have acquired rights of five well known farces as vehicles for Ralph Lynn and Tom Walls to be filmed during 1933.

* * *

The Pope appeared in a talking film when the Vatican wireless station was opened recently.

* * *

Edgar Allan Poe's celebrated thrillers "The Fall of the House of Usher " and " The Black Cat " will be made into a film by Universal.

* * *

Efforts, it is understood, are being made to co-star Marlene Dietrich and Maurice Chevalier in a film by Paramount.

* * *

It is understood that Joan Crawford has separated from her husband, Douglas Fairbanks Jr.

Gossip from Kolhapur

BY "THE SILENT WATCHER"

WELL, one wonders how many more such concerns Kolhapur will be able to maintain. "Mohan Movietone Co."—that's the name under which Ganpat Bakre with the help of others has started a Film Co. It is near the Railway, not very far from the Station, and is located in the Studio where Baburao Painter produced his latest picture under the banner of Anand Pictures. Bakre might have consulted a number of astrologers for an auspicious moment for starting work. If that is so, the astrologers have had, evidently, very little experience in the line, for, soon after the opening ceremony of the Company, the proprietors have been reported to have stopped work.

It is not a new custom in Bombay for Film Companies to undergo a change in their names. Intricate business policies make it imperative for this transformation. Kolhapur too is becoming aware of the vast possibilities in rechristening a company and thus we find the Maharashtra Film Company do a rapid fade-out and give place to the Chhatrapati Cinetone Co. You cannot think of the Maharashtra Film Co. without remembering the names of Baburao Painter and Sardar Balasaheb Yadav. The artist is, however, not in the concern, but the Sardar is, and in the capacity of a partner and director. It may be recalled that a production entitled "Domestic Feud" was directed by Balasaheb Yadav. People in the know say many things about this picture. Some go even to the length of saying that such a picture ought not to be produced.

Prabhats is the most active Studio in Kolhapur, and possibly in the whole of India. The rumour that they intend to migrate to Poona, is no longer a rumour. It's a fact, and its four working partners are of the opinion that their work in Poona will be superior to what it is at present, and that the number of pictures produced per year will be more than what they are now, in view of the electric facilities available at Poona. In the meanwhile they are going ahead with their super-production "Sairandhri" which, they expect, will beat all previous records. It may be mentioned here that Govindrao Tembe is not given any part in this production, which shows that Shantaram has, after all discovered one main defect in their pictures and is removing it.

Mrs. Khote was the first person from Bombay who was given a leading role in Kolhapur, and now it is the turn of Madhav Kale of Sharda. It seems that one of the Kolhapur Studios has been trying hard for securing the actor for one production. More details in connection with this news will be out within one month.

Miss Nalini Turkhad was, it seems, at Kolhapur some time ago as a guest of Shantaram. As nothing further is heard in connection with this visit, it may safely be taken for granted that she could not persuade the Prabhat's Director, to give her a chance in that Studio.

Life is hard, and full of disappointments.

Since the completion of Shyam Sunder, Director Balachandra Pendharkar has been heard to have started the Shyam Cinetone Co. But this was such a long time ago that one wonders whether any picture is to come out at all from Shyam. Now and then one hears of their having started exposing, or of their having returned from outdoors, but no definite news is available except that ever since the beginning, the Company has been experiencing every sort of difficulty imaginable. Being dependent upon other Studios of Kolhapur as regards the most essential requisites in Camera, Sound Equipment, Dark-room etc., Shyam are having some of the most awkward moments. But most of the workers there are optimists, and determined to complete the first picture against all obstacles. The whisper goes round the film circles that Pendharkar is leaving the company after the first production. Time will tell.

Professional Acting

Miss Dilla F. Byramshaw

YEARS back when there was only stage acting and the film was yet a stranger to India, acting was looked upon with scorn and disgust. Today the standard of acting has been highly raised, the chief factor being that in the olden days people of very low character alone joined the stage, whereas, now we have some noble, high born, educated and decent players.

Very often we find that actors and actresses are not looked upon as they ought to as equals though there is nothing which need bar their right to equality, acting being as much a profession as any other. Even in England there are restrictions. We do not hear of actors and actresses being entertained at the so-called society functions while a marriage between an actress and a peer's son is the wickedest thing that could happen.

In America it is looked upon differently. The Americans have a world of their own which is best kept to themselves. In Hollywood an actor never allows his wife to feel that she is "neglected". No sooner does he find that he and his wife disagree, or that he no longer loves her, there is always the divorce court at his service. This enables him to keep on friendly terms with both his late and new wife, just as the famous Maurice Chevalier said, when recently divorcing his wife "We are parting to remain friends." The same could be said about an actress in America. As many changes of husbands and wives as their cinema programmes. Some say that no wonder matrimony is smooth sailing in Hollywood. But understandable as this may seem it must be noted that it is not commendable.

To my knowledge, no other community detests acting so much as the Parsees. The Parsees will be the first to go to a theatre to see a dancing performance, a play, a talkie—any entertainment on and off the stage. But let one of their women-folk approach the stage, and the mischief is done. A very interesting though serious incident took place some time back at the opera in Bombay, when a Parsee lady wanted to appear professionally on the stage. I have doubts if the wives of Parsee actors (if they are married) receive pleasing glances from ladies of the same creed, and have greater doubts if Parsee girls would condescend to marry Parsee actors. Joining the stage or screen after marriage is of course different. But time will rectify this hatred too. This is a wonderful world, and many wonderful things happen: and it will not be the most wonderful if Parsee ladies will appear on the screen.

From the very start Mahommedans have been the first to take to the stage, and the screen has made no difference. It is noteworthy to observe how the ladies of the Harem have always been the foremost singers, dancers and actresses and even to this day top the list of Indian actresses. All credit to them!

Now that we are moving with the world for the better, let us hope that this scorn for the stage and screen will die away altogether. It will be noted that in every case the blow is inflicted upon the actress. So it is up to the actresses to defend their good name and reputation, and make the scorners "feel" that the stage and screen can be as harmless as an office or a hospital.

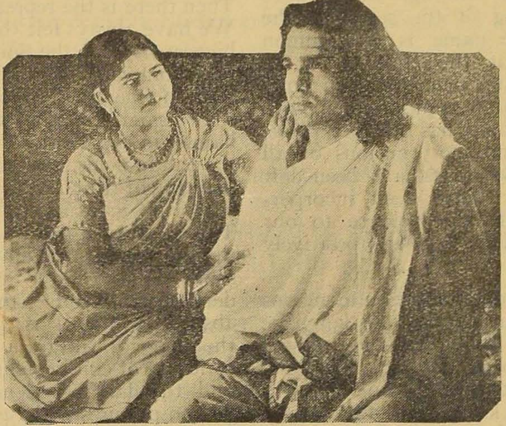
A word to the scorners will not be out of place. About four months back a Mahommedan actress, who had come to give a dancing performance on the stage in Bezwada, told a friend of mine in the course of a conversation, that "In America, nobody despises you for being an actress. You are like one of them. But here in India talk to an actress and there is scandal." So you see, actresses feel that they are despised. There is a great endeavour made for the uplift of the Harijans. I should like to know if actors and actresses are below the Harijans that they should be scorned? Pride should be set aside, and everything should be done to encourage our Film Industry by becoming actors and actresses ourselves. India needs you, and it is not for you to discard the cry of your Motherland. Are there not sufficient Indian actresses in India that we must needs have Anglo-Indians for our Indian Talkies? Oh wake up, you Indians! Let not Indian Talkies do to Hindi what American have done to English. Keep it, protect it from becoming a confused language!

Seen on the Stage and Screen.

PURAN BHAKT (Hindi) Produced by The New Theatres Ltd- Direction by Debaki Bose.

Puran Bhakt which was recently trade-shown at the Crown Theatre in Madras by the local representatives of the Aurora Film Corporation can be considered as a great triumph for the technical staff of the New Theares Ltd. Its faultless sound free from ground and any other noise is indeed an achievement of which the sound recording department of this concern can be rightly proud. Photographically, the picture stands in a class by itself. Its welltimed tracking and panning shots moving with a smoothness only equalled in western productions, are a tribute to the wonderful co-operation of the actors and the camera staff under thedirection of one who appears to be fully qualified for the job. Perhaps in certain interior scenes a better lighting, more in keeping with moods of the situations would have considerably heightened their effect on the audience.

But it must be said that the story and particularly its development and the acting are not commensurate with the picture's technical excellence. The picture opens with shots of expectation engendered in the minds of the subjects over the prayed-for birth of a heir to the reigning sovereign but the child is immediately taken away by the guru, apparently for no fault of the parents. How immeasurably superior would be the dramatic value of this crisis if instead of making the separation of the child from its parents as predestined, the story had been developed as in the case of the life of Markendeya showing the separation, the result of a promise made in their eagerness to have a child, making them responsible for their actions thus introducing a conflict between parental love and plighted word, instead of making them appear as playing things of a blind destiny. Again it was my experience, and I wonder if it was the experience of the thousands who might have seen this picture, that neither Puran nor any of the other people who acted in this picture left on my mind any indeliable impression of their peculiar characteristics. In other words the characters are not individualised and appear more like lifeless-automatons going through a predestined set of circumstances.



A Scene from "Nandanar" (Tamil)

The picture is remarkable also for the unbroken continuity with which the incidents are dovetailed. Here again the smoothness, the like of which, though rarely met with in our pictures, has tended to slow the tempo which probably could have been avoided by recourse to cross-cutting.

On the whole the enthusiasm for the picture which has been manifested in different centres is richly deserved and if New Theatres go on as they appear to do, improving their pictures, the day is not far distant when they will be one of the premier if not *the* premier studio in India.

NANDANAR (Tamil) Produced by New Theatres :,

Had it not been for its faultless recording, it would be inconceivable to think that the same concern which produced Puran Bhakt was also responsible for "Nandanar" the latest Tamil picture shown recently at the Elphinstone in Madras. For while Puran Bhakt is easily the best picture so far produced in India, Nandanar's right to occupy the position at the other extreme is absolutely undoubted.

The story of Nandan the pariah who became one of best devotees of Siva, as it has been well described in the first poem of "Nandanar Charithram" is a subject of perennial pleasure but as it has been developed on the screen by the New Theatres Ltd. the pleasure is there but most of it proceeds from its ludicrouness-

The theme of the story is that Bhakthi or love of God is no monopoly of any person and in the eyes of God a pariah or brahmin, all are equal and the drama of the theme lies in the fact that a brahmin, who by birth is expected to be spiritual, is more concerned with the material side of his life while a pariah whose existence is enveloped by material things is represented as a great bhaktha. I wonder if New Theatres or the persons, who were instrumental in suggesting this subject to them for filming, were aware of the innner meaning of the story of the pariah saint whose name is a common word in this part of the country. It is most unfortunate that a theme of such emotional intensity has been so mishandled with the result that the picture has no story value, no characterisation and most curious of all some of the stirring incidents have been left out while some others have been incorporated which not only do violence to our conception of Nandanar but are positively irritating.

I have always pointed out to film concerns who want to dabble in pictures, the language of which they do not know that they should be extremely circumspect. The path of wisdom, whenever they want to produce a picture in a language they do not know, should have suggested to them that they should confine themselves to subjects which they know and of which there are plenty in the lives of Rama and Krishna, which are, so to say, of all-India character. If subjects of this nature are chosen, it would be possible for them not to spoil the spirit of the original and their familiarity with incidents would have obviated some of the glaring mistakes which ignorance of language might lead them to. In addition to the handicap resulting from unfamiliarity of the language, New Theatres brought upon themselves another difficulty by choosing a subject which is peculiarly South Indian. The appeal cf this picture as well as that of Kovalan or Valli etc. is dependent on the faithfulness with which local colour is introduced. Viewed in this light, the absurdities of New Theatre's rendering of Nandanar will be patent. First let us take the Vediar's wife, I wonder if the producers are aware that Vediar is only the Tamil equivalent of a brahmin and if they had their eyes open, they could have seen from the thousands of Madrasee Brahmins resident in Calcutta that a Brahmin woman wears her saree in a particular way. But the person who impersonated the Brahmin's wife in the picture under review patterned her dress just like that of a dancing girl of the South with the inevitable brooch and all, completely shattering all versimilitude. Perhaps New Theatres wanted us to belive that Vediar had a dancing girl for his wife or is it a unconscious insight into the lives of the present day mirasdars of the Tanjore District? Then there is the representation of Coleroon. We have always felt that this is one of the biggest rivers in the South but New Theatres have completly shattered this reality by their illusion wherein Coleroon appears no bigger than a small streamlet which you find in every hamlet in the Tanjore District. Take again the paddy fields, the miraculous tilling and planting of which were so instrumental in showing the greatness of Nandan to his master. These beautiful paddy fields so pleasing to the eye in their rich emerald green, are represented as no better than Sunderban undergrowth. And the more irritating absurdity of all is the representation of the image of Nataraja which has been the cynosure of connossieurs all over the world and the dancing scene which appears in Indian pictures with as much frequency as

A Scene from "Veer Abhimanyu." (Hindi Drama) S. & S.

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the refrain of a theme song. I wonder if the producers ever realised that most of us would have seen the original in Chidambaram at one time or the other and any deviation from the accepted image at Chidambaram would have brought on them nothing but ridicule.

So far for the story and the incidents in the story. Let us now see whether the Nanda as created by the New Theatres for us does at all agree with the Nanda as portrayed by the Nandan Charithram. Can you imagine a pious Nanda ever coming near his master? In the picture, he is represented as moving freely with his master and his wife and in one of the scenes, he is represented as taking meals before his master which incident leads to one of the most absurd conversations I have ever heard in life or in pictures between Vediar and his wife. Far from keeping with the character of saintly Nanda, incidents of this nature actually do violence to the nobility of his character.

In the life of Nanda, Thillai or Chidambaram is inextricably woven but as represented in the picture, the shots of Chidambaram, viewed in its most favourable light, seem to have been the result of an after thought. The tilting and panning shots of the gopuram and the temple tank stand in the picture as if they have no connection with the story and as if they themselves are conscious of their isolation, we find these sequences rocking badly as a nervous man would do when in a new place.

It is indeed regrettable that a company of the position of New Theatres Ltd. should have allowed themselves to be persuaded to produce a picture of this nature. I do not know if they are aware of the serious harm that mediocre pictures of this nature do to their reputation. The picture Nandanar as it is, is a sorry exhibition of the ignorance of the subject of the producers and an insult to the intelligence of the Tamil knowing people.

KID FROM SPAIN. Produced by United Artists. Cast Eddie Cantor. Director Leo McCarey

If you look for any story in Eddie Cantor's latest picture, trade-shown at Wellington this month then you look for something which was never intended to be there. The picture was made as a spectacle and it should be viewed as a spectacle and what a spectacle it is! The usual glamorous girls, gorgeous settings, dancing and music and Cantor's wise cracking, though sometimes too suggestive are there to which is added one of the most tomfoolery bull fight with the wide eyed Cantor as the matador. The picture opesn in a girls' dormitory with a series of song numbers as the girls get out of bed. Cantor is found in the dormitory and is fired with his friend and while the the girls disport themselves in a bathing pool, Cantor is involved in a bank robbery to escape which he is forced to go to Mexico. To avoid the dectectives, Cantor is made to proclaim himself as the son of a great Spanish bull fighter and then follows the great bull fight which is a scream with the mad bull Jumping over walls and hedges after Cantor till it ultimately falls down dead, heightened by slow motion photography, by the chloroformed matador's cloth which Cantor uses. Opinions may vary but it seems to me that Kid from Spain is certainly not to be compared to Whoopee or even to Palmy Days. There is, however, enough glamour and laugh provoking incidents in the picture that will make it a popular favourite wherever exhibited but for every 90 people who wholeheartedly fall for it, there will be 10 people who will violently hold to a different view.

VEER ABHIMANYU (Hindi Drama) Enacted by the members of the Hindi Prachar Association, Madras

To aid them in their national work of spreading Hindi in the South, the Hindi Prachar Association of Madras staged a Hindi Play at the Victoria Public Hall on April 15th. The story deals with the incidents leading to the death of Abhimanyu, the heroic son of Arjuna. When Dronacharya accused by Duryodhana works havoc in the Pandava camp with his Chakravyuha, and when Arjuna is despondent and is being enheartened by Lord Krishna, young Abhimanyu offers himself to go and fight with Dronacharya. After bidding farewell to his wife and mother, Abhimanyu reaches the battlefield and enters the Vyuha but Dronacharya persuades him to go back. Duryodhan on the other hand, traps the unsuspectingyoung warrior and over-powering him, kills him. The hall was crowded to the utmost and the audience was treated to an excellent bit of acting by Jumna Prasad of Allahabad and Nageswara Misra of Behar who impersonated Abhimanyu and Dronacharya respectively. A particularly noteworthy feature of the entertainment was the exhibition of some South Indian dances by Mr. E. Krishna Iyer which evoked considerable interest. The introduction of a tableux at the beginning of Bharatha Mata giving advice to her children is indeed a very happy idea. We eagerly look forward to a further performance by the Hindi Prachar Sabha.

Heard in Hollywood

"Good pictures are made before the director takes charge" is the opinion of Mr. Paul Sloane who has to his credit more than a dozen successful pictures. "The fact is, I have merely followed closely the shooting scripts of carefully prepared stories. A good picture is made in conference between producer, writer, director and technicians. No time spent on story preparation is ever wasted. When this is done properly, almost any intelligent property man could direct."

Well, what about the much-trumpeted directorial touches?

* * * * *

"There is no instance on record where brilliant dialogue has made a box-office success," is the view expressed by Arthur Hornblow, United Artists Production executive, criticizing the tendency to increase dialogue at the expense of visual action. "What characters *do* makes a deeper impression on and is more interesting to an audience than what they *say*." "Theatrical sophistication" is out, in his opinion.

* * * *

Jo Swerling, Columbia's dialogue writer concurs with those who believe that the defect with the screen is its verboseness.

"Too much talk, in motion pictures, is like too much condiment on food. A little will pep it up—an overdose will ruin it. What good is a steak if you can't taste it for the Worcestshire?" asks Mr. Swerling. "My cardinal principle in screen-writing is this—never tell with the microphone what the camera can tell. Pictures are always more eloquent than words."

* * * *

Marlene Dietrich's new vogue of wearing trousered suits, hailed generally with enthusiasm by women has met with divided opinion among men celebrities in Hollywood.

Some of the male players questioned regarding the new vogue expressed disapproval but admitted that the matter of adopting the style is wholly up to the woman herself,

"I treasure my friendship with Miss Dietrich very much" Maurice Chevalier said. "Still I cannot be a "yes" friend and I have told her that if she would wear men's clothes and women's clothes even to the extent of fifty-fifty, I would consider it a most attractive and charming idea. She looks marvellous in men's attire. But nobody can tell me that she is not fully as charming in dresses and gowns."

"I think Miss Dietrich is gorgeous wearing anything," said George Raft. "I think she'd look wonderful in rags. Personally, I have no prejudice or feeling against women wearing trousers if they feel like it. Whether they look well in them is a matter each individual woman must decide for herself—or let her favorite man decide for her."

Richard Arlen opines that trousers strip women of their femininity. "But if they like to wear them, that's their business and they should," he said,

"If women want to wear men's clothes, let them do men's work," is the opinion of Cary Grant. "Of course, it's all right, if they want to do it. But I wouldn't want my wife —if I ever have one—to wear them."

* * * *

When is white not white? When it's in the movies! The dress shirt of the well-dressed star that you see on the screen as white is often yellow or blue, and the black velvet drapery of the big living room set is quite likely to be red. The motion picture camera is extremely temperamental. It has lots of peculiarities, one of which is that it won't accept many colors on their face value. It also has to be protected against reflection and glare, known to the cameraman as "highlights."

Take the case of Eddie Cantor's hilarious comedy, "The Kid from Spain," in which certain water sequences are part of the action. Water is one of the trickiest elements to photograph. It has not only reflection but glare as well. With a reflection like a mirror, one can readily see the difficulty of photographing against a background of water. The water would reflect all of the cameramen, technicians and other people behind the camera, and make the picture ridiculous. In the old days, the director solved the problem by having the water dyed blue. Thousands of gallons of ordinary blueing, such as is used for the family wash, were poured into the pools, and when the colour of the water had been transformed, the glare and reflection were gone.

The more modern method—and the procedure followed in the Cantor production—is to give the bottom and sides of the pool an aluminium finish, which eliminates all "highlights." All of which proves that you can't always believe what you see in the movies!

* * * *

"No author writing for a motion picture studio should be under contract and thus be assured of a regular weekly salary regardless of quantity or quality of work he turns out." This is the declaration of B. P. Schulberg who is producing a series of eight motion pictures for Paramount. "The writer is not the type of person who can do his best work if driven to it. The writer works hardest and best when his ambition and his dreams spur his efforts. This especially is true of the original story writer and the adaptor. When I first started in pictures it was as a writer of original stories. I received fifty dollars for a one-reel story and turned out two or three acceptable ones each week. One of the studios signed me to a contract to supply one reelers, paying me a weekly salary. My output dropped to one a week and that came only under stress. Any fair-minded writer will admit that his work suffers to some degree when he is under contract. This degree varies according to the individual.

"It is this human trait that I am combatting when I select the writers to do my stories. Many of them are not under studio contract. Some are, of course, for all studios are anxious to maintain an efficient, dependable staff. Given a free-lance and a contract writer of equal natural talent I would rather have a free-lance writer do an original story for me. However, under the present system, it must not be forgotten that most of the cream of writing talent is under contract."

* * * *

The Hollywood celebrities who are the favorite fares of Los Angeles taxicab drivers were revealed recently. They are Harold Lloyd, Sylvia Sidney, Buster Keaton, Ben Turpin, George Raft, Natalie Talmadge and Marion Davies.

James Pancoast, Hollywood cab driver for the past five years, announced his choice today at Paramount studios where he has a minor role in B. P. Schulberg's "Pick Up" with Miss. Sidney and Raft. "These persons never annoy the driver about the way he drives," Pancoast said. "They are considerate. They never haggle over the amount of the fare and they tip liberally.

"They all have several cars of their own, of course, but they are frequently tied up with repairs or other members of the family are using them. Speed, too, helps our business when the players don't have time to wait for their cars to come and pick them up."

* * * *

AND NOW FOR A PIECE OF USEFUL INFORMATION.

Raquel Torres has the whitest teeth in Hollywood, so perhaps her formula has interest. After years of experiment Raquel found that nothing rivals the good old mixture of baking soda and salt to keep molars glistening. Why waste money on tooth pastes?

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Cantor and His Family

(An interview with Eddie Cantor, star of the bullfighting comedy, "The Kid from Spain," Palmy Days and Whoopee.)

IT would be harder, we thought, than making people laugh year in and year out, on the stage, in books and in magazines, and on the radio—even harder than bullfighting in his newest screen musical comedy, "The Kid from Spain"—to have the responsibility of bringing up five daughters in the way they should be brought up.

Five—count 'em—five. Marjorie, Natalie, Edna ("Just name a name," said Eddie Cantor, "and I have a child to fit it"), Marilyn and Janet. Eighteen, sixteen, fourteen, eleven and five, respectively. A pretty tough job, you would think.

But no, said Mr. Cantor, not at all. And although he opened his eyes wide with that look of perpetual astonishment which he wears when he is being the funny man, he wasn't being at all funny at this moment.

In fact, he wasn't funny at any moment, talking about his daughters. During the three hours or so we spent in his New York hotel suite he was funny about practically everything else—funny on the telephone, which rang every five minutes, funny with the song writers who came in and played and sang songs for him, funny with the high-pressure advertising man who came to talk about his radio hour. But when he turned back—was brought back, rather—to the matter of his daughters, he was deadly serious. At that, you can't blame him. Despite his protest, being the father of five daughters is a serious matter.

Five of them, and each one has a mind of her own and no inhibitions about expressing it. Mr. and Mrs. Cantor don't believe in inhibitions. So every Sunday evening after his radio broadcast they call him on the telephone from California, where they are spending the winter.

"Daddy, three choruses of that song is overdoing it a little, don't you think?"

Or, "Daddy, you didn't honestly think that gag was funny, did you?"

Or. "That was quite a novelty, Daddy, singing a song without a lyric."

"Singing a song without a lyric?" asks Daddy perplexed.

"Really, Daddy, you wouldn't call that a lyric, would you?" comes back the snappy retort.

And so it goes. When it's pictures he's making, the comedian takes several or all of the children to the studio to see the day's rushes, and what they say goes. Because, he figures, if he can't make his own children laugh, he can't expect to have much better luck with the public at large. One-quarter of his public is made up of children, he estimates.

But to get back to the matter of bringing up daughters, Mr. Cantor believes firmly in the principle of *laissez faire.* Give them a free hand, he says. They'll take care of themselves.

"Natalie, sixteen, goes out with boys to dances and comes home about 1 A.M. We think nothing of it. The boy is a nice boy, and even if he weren't, she's a nice girl.

"One day Marjorie, eighteen, came in smoking a cigarette. I was shocked." The funny eyes popped with remembered shock. "But Mrs. Cantor asked me whether I would rather have Marjorie smoke behind closed doors, in secret."

Mrs. Cantor, by the way, is Mr. Cantor's idea of the kind of woman he wants any daughter of his to grow up to be. "And that," he explained earnestly, "is no husbandly boloney." For the benefit of those who don't know what Mrs. Cantor is like, he became more specific.

"We've been married nineteen years and we went together seven years before we

were married. And in all that time she has never told a lie. Not even a white lie. Sometimes," he added as an afterthought, "it might be better if she did.

"And she is absolutely self-sacrificing. When I said I thought we ought to move to California, she just packed up without a word. If I told her tomorrow, 'I think it would be to my advantage to live in South Africa,' we'd sail for South Africa."

Supposing, we suggested hardily, it were Mrs. Cantor who was the talented member of the family. Would Mr. Cantor sacrifice all to her career?

"Absolutely" he said without a moment's hesitation, "If she could make more money than I could? I should say so!"

ZASU PITTS.

WHEN, if ever, writers of stories about motion picture stars cease probing private lives and begin concentrating only on their artistic ability, ZaSu Pitts will be the happiest woman in Hollywood. Interviewers frighten her to death. After hearing this it took more than a little courage for the writer to ask for an interview. Anyway, having met her several times, out I go to Universal Studios.

I found her on the sound stage surrounded by friends, director, Leroy Johnston, publicity director, camera men, all welcoming her back after her serious illness. After they drift away, one by one, I approach with the question: "Is it true, Miss Pitts, that you are really afraid of being interviewed." "I am," is the reply, "I'd rather go to a dentist or have a major operation than give a story to a newspaper person or a magazine writer. In fact, I'd like to be as exclusive as Garbo. But I don't. I know the writers have to make a living and so I see them.

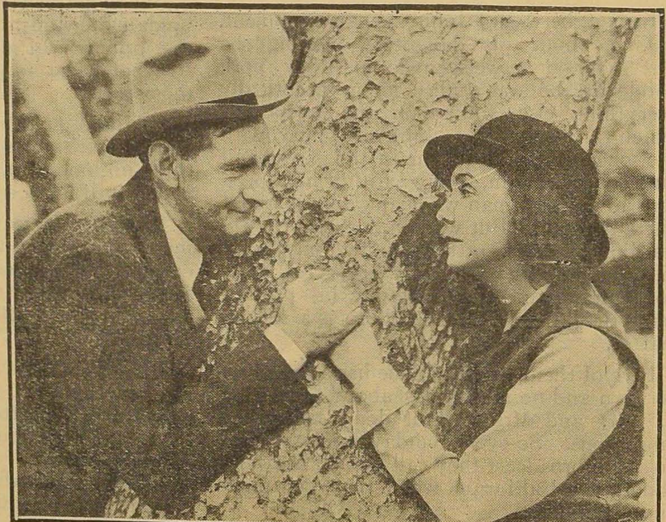
"But it is regrettable that all of us have to live in glass houses. If I'd been ZaSu Pitts, the housewife, my divorce from Tom Gallery would have been unnoticed instead of all over the newspapers. And I can see no reason why anyone should be interested in my matrimonial affairs, anyway.

"People only see me play roles—interpret the lives of fictitious people on the screen. If I entertain them, I've done my job. Why go further with it?"

Another instance of trouble caused her by publicity concerns concerns stories printed about her adoption of the son of a once famous star. She loves the child as if it were her own.

"Stories appear and his little schoolmates constantly remind him that he isn't my son", she continued. "He looks upon me as his mother until some playmate calls his attention to the fact that I'm not. This makes him miserable."

Another peculiar thing is that over-zealous fans, paupers and charlatans, hearing stories of her amazing charity, a subject which she will not discuss, somehow learn her address and try to visit her. The Pitts



Slim Summerville and ZaSu Pitts.

home has the most unusual string of callers of any home in Hollywood, and ZaSu has a hard time turning each one away. Incidentally, there is no woman in the film city who has more friends.

" I don't know what I'd do without them," she said. " I think friendship is a very wonderful thing and, for some reason, I've been blessed with a great number of them. I don't think I could live without them. They make up for all the minor tribulations of making a success in motion pictures."

" I wanted to be a tragedienne, " she confessed. " But when I made my first appearance people began to laugh. They've laughed ever since, although Eric Von Stroheim tried to give me a chance as a dramatic actress, and I was given a tragic role in Universal's " All Quiet on the Western Front ".

The latter was eliminated when people laughed at the preview."

Miss Pitts, she of the fluttering hands, is now a full-fledged Universal star.

SLIM SUMMERVILLE.

There goes Slim Summerville, must ask him a few questions. Slim, by the way, is being co-starred by Universal with ZaSu Pitts.

" Mr. Summerville, for the benefit of my readers of "Sound and Shadow", would you tell me how you entered pictures. "

"Well," said Slim, "my career is one of the most unusual in Hollywood. It shows that I took the long way around to become an actor and proves " absolutely nothing. " " I'm a gentle soul, given to few vices. I have never added to the newspaper history of the film capital with any sensational exploits.

"I do not own an airplane, am noted for not appearing at wild parties, (if there are any) and I'm happily married. My political career is rather startling I am an alderman in the community of Toluca Lake and I'm frequently used to measure the proper height of light poles in that vicinity. Children and dogs like me, even if I do say so myself.

" While my home life is exemplary, I have a strange weakness for ZaSu Pitts, who enjoys herself by pinching me when we are making our most important scenes at Universal City. I play golf as much as possible. My great height makes it possible for me to spot golf balls and I am taken along in a foursome more to help the caddies than my partner. I am so tall that I have more suc-

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cess with a hoe, or rake, than with an ordinary golf club, which dosn't quite reach to my knees."

But, Mr. Summerville, this is not answering my question, I ventured to remark.

Well, if you want to know how I became an actor, that is, if I am one, it's like this: "I ran away from home when I was sixteen,"

"For six long years I wandered hither and yon, seeking an outlet for my great genius in practically every avenue of human endeavor working in coffin factories, brickyards, lumber mills and machine shops and an aversion to manual labor at the sametime.

"Exhausted, I arrived in Los Angeles in 1913, after travelling across the continent in gret class. At least fifth class. I met Ed Kennedy, a boxer who now and then did (bits) for a man named Mack Sennett. 'Bits' sounded like little work, so I asked Mr. Sennett for a job in a very low voice. Unfortunately, he heard me and put me to work at twelve shillings a day. After years of hard work, I became the first 'guaranteed' extra, Sennett promising me four days of work each week at three pounds per week.

"I was forging ahead, as you see, very rapidly, relaxing three days a week.

"Finally, through a mistake—it must have been a mistake—I was featured in some comedies. For no reason, I became a director, working for Sennett, Fox and Universal. I was so successful at this that I returned to acting. What a career I had! Somebody gave me a natural role in "All Quiet on the Western Front" which started me on the road to stardom, as we colloquially refer to it out here. I became the longest fellow over to make a short subject.

"And here I am". Does he stand out in a crowd? I'll say he does, being six feet, two and a half inches tall.

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By Prahasa.

It is a relief when the regular routine of vocal music in Madras Sangeetha Sabhas is broken by a good Kathakalakshepam or by the more entertaining performance of Vikatam, comic and mimicry. The latter is even rarer than the Kathakalakshepam in Madras and the Vikatam by Brahmasri Ramaswami Sastri of Tiruvisanalloor which came off on Sunday April 16th under the auspices of the Kothandarama Bhakta Jana Sabha in the Soundarya Mahal was the only performance of the kind for the year.

Having heard of the excellence of Mr. Ramaswamy Sastry, I was for long on the lookout for a notice of his performance in some Madras Sabha and his performance the other day was a great treat.

'Dreamers—a nation of dreamers'—is what the foreigner says of the Indian people. One at once imagines a forest of frozen faces, eternally cloud-cast. It is like many other fashionable half truths about India. Comedy, satire and farce were the earliest specimens of Sanskrit drama according to the last chapter of Bharata's Natya Sastra, the oldest text book on Sanskrit Drama and Dance. The Vithi, one of the ten kinds of dramatic entertainments given by Bharata, is either a comic monologue or a comic dialogue and it must have resembled the performance of a comic artist, the modern Vikatakavi. The Vikatakavi himself is seen thro' all ages of Indian history. He must have been a prominent part of the company of the cultured citizens, the Nagarikas, and in the court of the king, there was a counterpart of him, the royal jester, the Vidushaka, who was inferior to the Vikatakavi in many respects. The Vidushaka also was a jester and comedian but he was often laughed 'at'; his body and dress were an eternal source of laughter and added to them, he blundered and 'beat his belly' in his terrible hunger. Thus, of the two kinds of humour viz. 'laughing at' and 'laughing with', the Vidushaka of the Sanskrit dramas was of the former class. Further the service to which he was put by the king in his love-affairs lowers his position before the Vikatakavi who, to begin with, was a respected man giving humorous verses offhand. The Sanskrit name 'Vikatakavi' means a comic poet. Laterly he became a regular jester and there is none who does not know here in Southern India about the exploits of Tenali Raman. Anecdotes are also heard of one such minor Vikatakavi of the Tanjore Court. With the passing away of the king and the court, the Vikatakavi, like the musician, is now patronised by the public.

The stage comedian (buffoon part as he is popularly called) of today is the counterpart of the Vidushaka of the Sanskrit drama. There are many of them, very notable like Samanna. But people give the palm for ready wit and genuine humour to Tiruvayar Kuppuswamy Sastri, though he rarely shows his real stuff on the stage. In this connection one notes regretfully how one of the important lines on which the Indian cinema has not developed at all is the comedy.

The performance of the Vikatakavi in the royal courts consisted in the creation of ludicurous and comic situations, befooling respectable members of the court, entertaining the king with ready repartees and *bon mot*, and perhaps in an earlier age, giving off comic verses also. The performance now consists of the imitation of the sounds of nature of every description, of mimicry of bird, beast and man, making fun of the many foibles of society and civilized life in humorous narration, telling witty anecdotes and so on. The master of this art in Tamil land is said to be the late 'Nai Vaitha' (of Mayavaram) 'நாய் வைத்தா,' a title which he seems to have got for his imitation of dogs. It is said that he was unrivalled in the art of reproducing the style, voice and every other characteristic of the music of the master musicians of his day, Mahavaidyanatha Ayyar, Tirukkodikkaval

Krishna Ayyar and others. Those who have heard Vaitha say that compared to him, Ramaswamy Sastri knows nothing. At present there is one Vikatakavi who has succeeded in this line. He is rarely heard of here but he is the one man I know of who now reproduces with all the mannerisms the music of the musicians of today like Ariyakkudi Ramanuja Ayyangar, Maharajapuram Visvanatha Ayyar ahd others. In this line, the artist under review, Mr. Ramaswamy Sastry gave us nothing the other day. I am not prepared to say that to this master-imitator, it is an impossible task. The other day's programme gave us only an imitation of the music of the late Anantarama Bhagavatar of Palghat, and who can now recognise the imitation of this dead man?

Other Vikatakavis there were and are. Kankuduttha Vanitham Gopalachary's Vikatam was of a high order. He has passed away. Mr. Tiruvisanallur Ramaswamy Sastri now holds the field. Mr. Sastri's speeches which make fun of every aspect of society cannot be said to show humour of a very high order. There are gentlemen not belonging to this profession who excel all Vikatakavis in their wits in conversation. Sastri's witticisms do not take our breath away but are ordinarily productive of laughter. But in the reproduction of sounds and voices, Mr. Sastri is superb. The other day he gave the usual imitations of all Vikatakavis--the imitation of birds, the squirrel, the frogs, the beasts of the zoo etc. He then reproduced music, vocal and instrumental in his voice. The imitation of 'Ghatam' with his mouth immersed into a pot, of the violin, notably the playing in 'Mandra' in that instrument and above all, his imitation of Kanjira, where in addition to the reproduction of the beats, he produced also with the aid of his breath the light jingle of the small bells attached to the Kanjira—was remarkable. Another usual item was the imitation of the Tamil-speaking of the Nattukkottai Chettis (of a previous generation, which was full of humour, much of which has lost its charm because of its lack of novelty and its performance by everybody) of Madras and of Tinnevelly and of the speech of the Malayala Brahmins. Many there are who are experts in this line —professionals and amateurs. One quasi-amateur who does it wonderfully is Kombai Kitta of Nagapatam who imitates the speech of the Tamil Mohamadans, the Yazpanam Tamil etc. The climax of this art consists in that aspect of the imitation of a foreign language, where the artist, utterly ignorant of a foreign language, has yet by his observation caught the tone, delivery and other characteristics of speech and speaks English like some "Dorais" but rarely utters any actual intelligible word. Mr. Sastri has enriched his imitations from the world of modern machines also. He reproduced the steam whistle of the S. I. Ry. engine of the old type and its noise as it is heard from a distance and as it nears the station but this everybody does and is now grown stale. But what was wonderful was the reproduction of the steam-whistle of the new S. I. R. engine called "Y. B". Mr. Sastri walked many kinds of gaits, both of normal and deformed people and finally I must not omit his excellent imitation of the two kinds of beggars—the Perumal Mattukkaran or the beggar with the bull who begs for rags and the other rag-beggar who showers blessings on us with the beat of his miniature handdrum - the Kudu Kuduppai. Both beggars have a characteristic set-speech and a distinct tone and not only were these exactly reproduced but, the noises of their drums also. The former's drum produces a composite sound which is really difficult for reproduction.

As an artist who knows his art, the comic spirit, Mr. Sastri is fully aware of the social purpose of comedy and satire. He laughs us into better ways but when he assumes the mantle of a preacher, he steps out of his art and two of his speeches were attempts at sublimity, and were dry. Better he stops his lecture on Tyagayya which he gave the other day in the midst of his performance.

I will not be fully sketching Mr. Ramaswamy Sastri if I fail to mention what he openly said. He is a national visionary, with great respect for indigenous forms of arts. He said 'thousands of faces have I shown and myriads are the voices I have produced. Our talents are local and if only my performance had been in English there would not have been breathing space here in the audience." True. If such talents are in Europe or say in America, the artist would have become world-famous and people would have gone crazy over him. Mr. Sastri deprecated our public crowding into cinema and talkie halls showing artists from Hollywood, with cold neglect of local and indigenous talents of decidedly superior order. I agree and I add here my plea for "*Swadeshi in Art*".

Madras Sangitha Sabhas.

(Month by Month)

By "Râga"

ON the 9th April came off in Soundarya Mahal under the auspices of the Madras Govt. Officials Party the Harikatha Kalakshepam of "Nandanar Charitram", the unaging and never stale story of Nanda, the Pariah Saint, by Brahmasri Srirangachariar of Chidambaram. The music going public says that "Nandanar" is Srirangachariar's 'special' to adopt the popular term, meaning that Nandanar is his masterpiece but it also means that it has not heard his other equally good performances, as for instance, "Vallliparinayam", for which, L. Muthiah Bhagavathar, primarily a musician but that of the first order and a Bhagavathar only by courtesy, is undeservedly famous. Till recently, Madras was under the Mangudy Chidambara Bhagavathar and his literally big personality. With the Madras audiences the favourite Kalakshepam artists are Mangudi, Saraswathi Bai and other "Lady Bhagavathars." Srirangachariar rarely comes to Madras and that shows not the less his worth. He does not descend and cater to the wants of the Madras audience by low comic, intermittent references to Newspaper news, politics etc. He does not make the sublime epic themes of the Kalakshepam which, though a branch of the musical art, is mainly religious in motive and purpose, into ludicrous burlesque, by a sort of low comic now vitiating the art everywhere, much of which is the result of the bad example set in that line by the late master artist Panchapakesa Bhagavatar. This is what the Madras public means when it sometimes says that Mr. Srirangachariar is somewhat wanting in *humour*.

The "Nandanar Charitram" performed by him that day was wonderful for the exposition and the speech, an essential part of the art in which none else is up to his mark. For the flow of his speech, for the way in which he expounds, for his learning in Tamil and Sanskrit, for the dramatic way in which he cuts up or stops the songs or begins them at suitable places with explanation linking up into a continuity (this again is another essential part of the art which all those Bhagavathars, male or female, famous for the music in their performances lack) he is unequalled. Music critics affirm that his music is never of a lower level and unlike the accompanying singers of many Bhagavatars now (except in the case of Muthia Bhagavathar) who are fit enough only to keep 'Tala' by the 'Jalara', Srirangachariar's accompanying musician, Manjakkudi Ramachandra Ayyar who comes in the line of the traditional Umayalpuram Sisyaparampara of Sri Thyagayya sings well. Though the music lover is also not generally unsatisfied in Srirangachariar's performance, that day the music on the whole was not very good. Nor was the quality of drama and action absent in his performance and this again forms an essential part, for the art is nothing if not a species of the drama.

* * * *

In the Triplicane Sangeetha Sabha, the New Year's Day's auspiciousness was effectively marred by a very bad performance of "Nandanar Charitram" by a Lady Bhagavathar, Miss Jnanmbal. There was the additional inducement of 'Abhinayam' advertised in the posters and that was the reason why I went there. But the Abhinayam was little and bad and did not make up for the lamentable music and story exposition.

* * * *

On the same New Year's Day, the Madras Music Academy, not a "gatecollection" Sabha like the Triplicane Sabha, but a real Academy, patronised Sri Parupalli Ramakrishnayya Pantulu of Bezwada, vocal musician. It is to the Music Academy one looks to such programmes. It tries to embrace the Andhra also and I hope that more and more of the Andhra Vidwans will in future come to Madras and re-establish the very old intimacy between the Tamil and Telugu land in the province of music.

* * * *

Similar was the programme of the Music Academy on 15-4-1933 when it invited a Hindusthani Vidwan and arranged for the performance of Prof. "Sitar Hind" Wahid Khan on the two instruments Kacchap Vina and Sitar. He gave a performance in Corporation Radio also. The artist is the son of Imdat Khan who is said to be a renowed Hindusthani Musician.

There was a choice attendance, though small. Well known Vidwans of Carnatic Music attended, as also one or two Vidwans who have been to the North and stayed there for some time. Vidwan Hayagrivachari, the Madras Hindusthani Vidwan was also present. Wahid Khan played three Ragas on the Kacchap Vina and some Ragas and Gaths on the Sitar. The raga-playing was very nice, though the Gaths and certain parts of their playing could not be appreciated. The North is yet rich in instrumental music and one is sorry when he contrasts with that the poverty of the South Indian stringed instrument-music. Let us take credit for our flute and Nagaswaram, but in Tantri-Vadyas, many are yet in vogue in the North and artists have made "Asura Sadhana" in them. I was very much drawn to the Kacchap Vina, which Sanskrit books say, is the Vina that Saraswati, Goddess of Learning, plays upon.

Compared to our four-hour music performances, the two hours playing by the North Indian Musician was short. A notable feature was the grace with which the artist sat and the calm that was on his face. Look at our Vidwans showing faces and giving action to every limb of the body.

The Music Academy deserves congratulations for arranging such performances by good Hindusthani artists. The more we patronize, the more will be the number which will tour down from the North in our parts. The general public and the drama going audience has a passion for Hindusthani music. Spurious stuff is passing with titles of 'Gavoy' on the stage. Everybody thinks that by giving a 'Hai' or 'Ha', the air at once transforms itself into Hindusthani. It is like one talking Sanskrit by adding the Ha, the Visarga, to every Tamil word. Greater contact must be established with this Hindustani which is based on the same music as ours. It is said by critics who have researched in Dikshitar's compositions and life that much Hindustani has settled in his Carnatic music. The Corporation Radio at the Triplicane Beach gives us only local Mohammedan stuff picked up from the Triplicane High Road. The only recognised Hindusthani artist here in Madras seems to be Hayagrivachari. It was a good speech that Mr. C. S. Ayyar made at the end of the performance of Prof. Wahid Khan in the Music Academy. He rightly emphasised the laudable ideal of the Academy in its attempts to bring closer the Hindustani and the Carnatic artists. Mr. C. S. Ayyar, has lived as a Government Officer in Lahore and is now in Calcutta. Himself an amateur Carnatic artist and a critic, who is now, according to his statement learning Hindustani of the Vishnudigambar School opined that we are remarkable for our ecclectic tastes and that whereas he could not call up a handfull of Hindustanis for a performance of Carnatic Music which he arranged at Lahore, Hindusthani Music was appreciated and patronised so much in Madras.

* * * *

On this same evening the Indian Cultural Bureau, a new Asssociation risen in Triplicane, arranged for Bharatha Natyam by Miss Balasaraswathi, grand-daughter of the well-known Veena Dhanam of Madras. It is happy to see that the direct result of the huge hub-bub recently created by the iconoclastic Anti-Nautch social reformers has been a distinct rise in the frequency of Bharatha Nåtyam performances. Our welcome is extended to this new cultural association, which has begun well and which we hope, will justify its name in a large measure

* * * *

On the 23rd April Miss Gouri, one of the few Bharata Natyam artists of this city, performed Natyam in the Mylapore Sangita Sabha. Natyam has two parts, Attam and Abhinayam. The former is called in Sanskrit Nrittam and is mere Rythmic movement set in different 'gatis of Talas,' whereby they rise above western dance. The latter is 'gesturing' of an emotional theme sung in a song. The former marks every stage of the latter and in addition is also separately performed. Unlike the Kalyani daughters of Tanjore who have more of Attam but are poor in Abhinayam, Miss Gowri is deficient in neither. Another noteworthy point in Miss Gouri's performance is that she has a very good accompaniment in Clarionet in Mr. Balaram. In this respect, the Kalyani daughters, who came here in December last to perform before the conference of the Music Academy, are very deficient, the accompaniments being intolerable.

* * * *

On this same Sunday, Mr. Subramanyam (called Mani popularly), nephew of the late famous Pushpavanam, sung in the Triplicane Sangita Sabha. Papa alias Venkatarama Ayyar, violinist and Ramadoss of

(Continued on page.)

New Picture for Cinematic Fame

Helen Maurice Lewis

A new candidate for cinematic immortality is elbowing its way into the select circle of screen classics.

"Cavalcade," enthusiastically and unanimously acclaimed by press and public of Hollywood and New York—the only two cities where it has been shown so far—at this writing seems certain to become number 7 of the great pictures which, during the last eighteen years, have secured their place among the permanent literature of the screen.

It is too early yet, of course, to accord full membership to the Fox Film production of Noel Coward's great drama in the Movie Hall of Fame, but all indications are that such acknowledged "gigantics" as "The Birth of a Nation," "Intolerance," "The Covered Wagon," "Ben Hur," "The Four Horsemen of the Apocalypse," and "7th Heaven," will have to move over and make room on their pedestal for the "picture of the generation."

When, and if, "Cavalcade" is admitted to the charmed circle it will be the fourth picture to attain classic distinction which was definitely planned as an "epic." D. W. Griffith deliberately set out to make "gigantics" when he filmed "The Birth of a Nation" and "Intolerance," and M-G-M also laid all the groundwork for a production of heroic proportions when it planned "Ben Hur."

Ursula Jeans in "Cavalcade."

"The Covered Wagon," "The Four Horsemen" and "7th Heaven," are what might be termed "accidental epics." That is, they were produced in the ordinary manner without extraordinarily lavish expenditure and the fact that they won places for themselves on the screen industry's own "five foot shelf," was due entirely to the ecstatic approval of the world audiences.

"Cavalcade," from the moment Coward's moving pageant was purchased for filming, was slated as a super-production. Although the old-time prodigality of expenditure was lacking, the studio set a budget of $1,000,000 to bring it to the screen, and substituted intelligent preparation for the lavishly wasteful me-

(*Continued on p.* 36)

WHY THE EYES OF SHOWMEN ARE ON

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News and Views of Latest Films.

(Sound and Shadow's Guide to Films)

BETWEEN FIGHTING MEN (*World Wide*) Cast: Ken Maynard, Ruth Hall. Director: Forrest Sheldon.

There is a lot of incidental comedy business worked into this yarn of cattlemen versus shepherders based on the historical incident of the passing of the Homestead Act, in addition to the usual thrill stuff, of which there is plenty,

BIG CAGE, THE (*Universal*) Cast: Clyde Beatty, Andy Devine. Director: Kurt Neumann.

Excitement engendered by wild lions and tigers being trained by the world's greatest animal trainer is the keynote around which revolve all the drama, romance, comedy, spectacle, pathos and thrill in the story.•

BRODWAY BAD (*Fox*) Cast: Joan Blondell, Ricardo Cortez, Ginger Rogers. Director: Sidney Lanfield.

Story of a musical comedy actress who turns bitter on being done an injustice by the lad she loved and married, with a back-stage back-ground.

CLEAR ALL WIRES (*M. G. M.*) Cast: Lee Tracy, Benita Hume, Una Merkel. Director: George Hill.

Entertaining caricature of a certain famous foreign correspondent who made up news stories when nothing particular happened to come across his way and the final showing up by his colleagues with Tracy giving a dynamic performance.

COME ON DANGER (*RKO Radio*) Cast: Tom Keene, Julie Haydon, Roscoe Ates. Director: Robert Hill.

A slashing, whizzing Western with a series of surprises and unexpected twists in the plot which keep the picture humming and the suspense keyed up from the opening shot to the final fade out.

CONSTANT WOMAN (*formerly Auction In Souls*) (*World Wide*) Last: Conrad Nagel, Tommy Coulon, Leila Hyams, Charlie Windsor. Director: Victor Schertzinger.

An unfaithful, selfish mother leaves husband and young son, thereby wrecking her own life and nearly ruining theirs. The story moves through a series of incidents to a happy ending made possible by the love and understanding of another woman for the man and his son. Convincing and sincere in parts, overdone and melodramatic for the rest.

CRIME OF THE CENTURY (*Paramount*) Cast: Stuart Erwin, Wynne Gibson, Jean Hersholt, Frances Dee. Director: William Beaudine.

Unconventional mystery story. Good plot, fine acting, refreshing humour and an unusual amount of suspense. Keen interest throughout.

EX-LADY (*Warner Bros.*) Cast: Bette Davis, Gene Raymond. Director: Robert Florey.

An ultra-modern-melodrama demonstrating the new convention-defying idea of life, love and marriage in which the artistic and bohemian-minded Helen is inclined to view the institution of marriage as something moss-covered and decidedly not in trend with the times.

FARGO EXPRESS (*World Wide*) Cast: Ken Maynard, Helen Mack. Director: Alan James.

Story with lively pace, breezy action, plenty of thrills and suspense and tough fighting, with Ken Maynard's horse 'Tarzan' playing an important part.

FLAMING GUNS (*Universal*).

Tom Mix returns from the war and becomes ranch foreman for a wealthy man. He clears the place of cattle thieves, puts it on a paying basis and marries the owner's daughter.

FOUR ACES (*Syndicate*).

Interesting and thrilling compilation of actual world war scenes showing all the horrors of war and its subsequent results, with Private S. K. Slack-appearing several times in the film.

FOURTH HORSEMAN, THE (*Universal*) Cast: Tom Mix, Margaret Lindsay, Raymond Hatton. Director: Hamilton MacFadden.

A typical Tom Mix film with fast moving drama and practically continuous action.

FROM HELL TO HEAVEN (*Paramount*) Cast: Carole Lombard, Jack Oakie. Direction: Erle Kenton.

A story of the interest, hope and excitement, the fear and desperation in the minds of a group of people who have come to a hotel the night before a great horse race. Novelly constructed, but well put together plot that affords good entertainment.

GREAT JASPER, THE (*RKO Radio*) Cast: Richard Dix, Florence Eldridge. Director: J. Walter Ruben.

A tale of the wanderings from the "straight and narrow" path by an irresponsible husband whose many indiscretions and escapades bring suffering and sorrow to those he loved. An interesting character study, convincingly acted and directed.

HER MAD NIGHT (*Mayfair*) Cast: Irene Rich, Conway Tearle.

Sordid story of a woman who, having run away from her husband returns just in time to save her daughter whom she left from a charge of murder The acting is sure and smooth and the direction is fair, but the plot is threadbare.

HUMANITY (*Fox*) Cast: Ralph Morgan, Boots Mallory, Alexander Kirkland. Director: John Francis Dillon.

The exemplary life of a doctor who has dedicated himself to service and humanity culminating in his sacrifice of reputation to save his son. Fine film gripping in its sincerity, poignant tenderness and inspiring idealism.

INFERNAL MACHINE (*Fox*) Cast: Chester Morris, Genevieve Tobin. Director: Marcel Varnel.

Comedy drama with an original idea, uncertain in treatment.

JUNGLE BRIDE (*Monogram*) Cast: Anita Page, Charles Starrett. Directors: Al Kelly and Harry O. Hoyt.

Melodramatic romance that starts with a shipwreck, in which the eternal triangle is shown in a different angle. The story is well put together against a jungle background and action and direction are satisfactory.

THE KEYHOLE (*Warner Bros*) Cast: Kay Francis, George Brent. Director: Michael Curtiz.

Blackmailed by her first spouse and suspected of irregularities by her second, a young wife goes to Cuba to escape both—only to fall in love with the man who is sent to shadow her. A sophisticated drama in which there is too much of drinking.

KING KONG (*R K O Radio*) Cast: Fay Wray, Robert Armstrong. Directors: Merian C. Cooper, Ernest B. Schoedsack. Story: Edgar Wallace.

Spectacular and fantastic melodrama with plenty of terror and shock stuff, the bizarre musical score adding its blare to the continuous screaming of a captive girl in the hands of a giant ape which forms the highlight of the picture, keeping the audience in a state of intense turmoil. The heroine of a motion picture party is kidnapped by a 26 feet ape-like beast in a far off South Sea island. A chase follows and after many thrilling battles, the beast is captured with a number of other strange animals and brought to New York for exhibition, where on the opening night, it breaks loose and goes atop the Empire State Building with the girl. A thrilling airplane sequence follows in which he is shot down without any injury to the heroine. Though incredible, it is grand entertainment. Clever process photography.

KING OF THE JUNGLE (*Paramount*) Cast. Buster Crabbe, Frances Dee. Irving Pichel. Directors: Bruce Humberstone, Max Marcin.

Story about a boy who is left an orphan in the African wilds, his parents perishing while on an expedition and who grows up with lions, whom he tames to his bidding. He is captured with his animals and brought to America where he falls in love with a school teacher, whom he marries and comes back to Africa to enjoy his animal freedom.

A LADY'S PROFESSION (*Paramount*) Cast: Alison Skipworth, Roland Young, Sari Maritza. Director: Norman Mcleod.

A light and witty comedy of a bankrupt English baronet and his capable sister who come to New York expecting to find the streets paved with gold. After a series of incidents, and romance a clearance of all problems come with the meeting and marriage of the baronet's daughter and a wealthy young American.

LONE AVENGER, THE (*World Wide*).

Ken Maynard in the role of a long absent son of a bank president in a western town returns to find his father dead and the bank looted. His clearance of his father's good name is the story basis.

MASQUERADER, THE (*United Artists*) Cast: Ronald Colman, Elissa Landi. Director: Richard Wallace.

Adapted from the famous stage play, with Colman playing a dual role is far better than its predecessors. Story is about a young British political writer who substitutes for a no-good rich distant relative when he is in trouble as party leader in Parliament and in the affections of the man's wife, the old man dying just in time for a happy finish. Fine acting and heart interest drama combine to make this choice entertainment.

MEN MUST FIGHT (*M-G-M*) Cast: Diana Wynard, Robert Young, Lewis Stone. Director: Edgar Selwyn.

The life-long struggle of a woman against the waste of war comes to naught when the hysteria of war sweeps the nation. A tragic picture outstanding in action and production.

MEN OF AMERICA (*RKO Radio*) Cast: Bill Boyd, Chic Sale, Dorothy Wilson, Ralph Ince. Director: Ralph Ince.

Story and atmosphere of familiar strain, with Western action and gangster stuff injecting some life into it.

MIDNIGHT WARNING, THE (*Mayfair*) Cast: William Boyd, Claudia Dell. Director: Spencer Gordon Bennett.

Murder story dealing about the mysterious disappearance of a young man from a hotel with lots of creeps and chills and thrills for people with stout guts who like shocks. Seems to have been built only for that and succeeds in it.

MIND READER, THE, (*First-National*). Cast: Warren William, Constance Cummings. Director: Roy Del Ruth.

Story about a fakir, Chandra, with a head full of ideas as to how to make the maximum amount of money with the minimum effort. Comedy mainly, witty dialogue and clever development of situations make it continuously interesting. There is also a romantic twist and a dramatic climax that gives the entire story a logical plausibility.

OLIVER TWIST. (*Monogram*), Cast: Dickie Moore, Irving Pichel, Doris Lloyd, Barbara Kent. Director: William Cowen.

Splendid and faithful presentation of Charles Dickens' immortal classic translated to the screen with absolute fidelity to the original and losing none of its charm and poignancy. Atmosphere aud costuming perfect. Has universal appeal in the intense human quality that has been captured, the entire cast giving splendid characterizations.

PHANTOM THUNDERBOLT, (*Tiffany*).

A confused and inane western story in which beautiful scenery aud fine riding furnish most of the entertainment. Ken Maynard is the hero who rids the town of outlaws and opens it for a railroad.

PRIVATE JONES, (*Universal*). Cast: Lee Tracy, Donald Cook, Gloria Stuart. Director: Russell Mack.

The legend of the glory of war is 'debunked' and the unwilling soldier made the hero in this more or less flippant but interesting picture.

REFORM GIRL, (*Tower*). Cast: Skeets Gallagher, Noel Francis. Director: Sam Neufelf.

Mild Melodrama of political intrigue and racketeer influence in civil election, good characterizations by cast holding the story together.

RUSTLER'S ROUND UP, THE (*Universal*) Cast: Tom Mix, Diane Sinclair, Noah Beery, Jr.

Western that gives fair entertainment, Beautiful scenery and excellent riding give a pleasant balance to story and acting that is mediocre.

OUR BETTERS (*RKO Radio*) Cast: Constance Bennett, Gilbert Roland. Director: George Cukor.

Adapted from the play by Somerset Maugham Clever satire on English Nobility with star in ideal role. Story about an American heiress who marrying a title for love and finding directly after that he married her simply for money, changes into an unscrupulous and ambitious self-seeker. Dialogue witty and sparkling, but too much of it makes it tedious.

RACE TRACK (*World Wide*) Cast: Leo Carrillo, Kay Hammond. Director: James Cruze.

Story centered round horse racing with more talk than action.

SAILOR BE GOOD (*RKO Radio*) Cast: Jack Oakie Vivienne Osborne. Director: James Cruze.

Amusing but indifferent story of sailors on shore-leave, with direction giving some life.

SELF DEFENSE (*Monogram*) Cast: Pauline Frederick, Theodore von Eltz.

Adapted from the story, "The Just Judge," showing that a man's reputation for honesty and fair play prove to be his most valuable assets in this story of pioneer days laid in the North West.

SHE DONE HIM WRONG (*Paramount*) Cast: Mae West, Cary Grant, Noah Beery Sr. Director: Lowell Sherman.

The film is lively, amusing, has an element of melodrama, but is rather several degrees south of the lower limit of propriety, Miss West is pictured as the mistress of Noah Beery, noisy and crude saloon proprietor. Lady Lou, as she is known, is the toast of the saloon's crowds, from the gutter rat to the socialite. She sings several song numbers that cannot be conscientiously recommended.

SILENT MEN (*Columbia*) Cast: Tim McCoy Florence Britton.

A story of cattle rustlers and their crimes. Tim McCoy as a cattle inspector, rounds up the villains. A good Western with plenty of action and interest.

SISTER TO JUDAS (*Mayfair*) Cast: Claire Windsor, John Harron. Director: E. Mason Hopper.

Rather heavy drama, handled competently but without distinction has a reasonably high level of performance. The element of comedy, of any sort, is conspicuous by its absence.

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SMOKE LIGHTING (*Fox*) Cast: George O'Brien, Nell O'Day, Director: David Howard.

A Western adapted from Zane Grey's "Canyon Walls." Excellent of its kind with a pleasant love story and some good comedy,

SOMEWHERE IN SONORA (*Warner Bros.*) Cast: John Wayne, Henry Walthall. Director: Mack V. Wright.

Usual Western melodrama with the hero and his clever horse, Duke, overcoming all odds, and punishing the villain for his misdeeds.

STATE TROOPER (*Columbia*) Cast: Regis Toomey, Evalyn Knapp.

An action picture that holds the interest throughout and clearly illustrates the value of law obedience.

STRANGE ADVENTURE (*Monogram*) Cast Regis Toomey, June Clyde. Director: Phil Whitman. :

Without anything startlingly new in theme or treatment, has plenty of suspense and spooky stuff in popular concoction that moves fast. Story about a rich old man who is killed by a dagger just before he signs his will in the presence of his relatives.

SUCKER MONEY (*Willis Kent*) Cast: Mischa Auer, Phyllis Barrington. Directors: Dorothy Reid, Melville Shyer.

Plenty of action, suspense, thrills in this old-fashioned melodrama exposing spiritualistic racket, with a menacing Hindu as the villain,

THEY JUST HAD TO GET MARRIED (*Universal*). Cast: Slim Summerville, ZaSu Pitts. Director: Edward Ludwig.

The unexpected inheritance of a large fortune produces many pathetic and comic complications in the romance of a bashful middle-aged butler and an elderly maid. Light, inocuously amusing comedy.

THIRTEENTH GUEST, THE (*Monogram*) Cast: Ginger Rogers, Lyle Talbot. Director: Albert Ray.

If entertainment connotes thrilling suspense and terror, then this picture possesses it to a very great degree. The plot is novel.

TOPAZE (*R. K. O. Radio*) Cast: John Barrymore, Myrna Loy. Director: H.d'Abbadie Arrast.

An exceedingly erudite professor who expounds a wholesome philosophy suddenly finds himself thrust into the word by the loss of his position. He finds it a topsy-turvy place but adapts himself to the unethical conditions and because of his newly acquired experience is responsible for one stroke of justice which compensates him for the loss of his idealism. Whimsical satire that will appeal to discriminating audiences.

TREASON (*Columbia*).

The period following the Civil War finds a group in Southern Kansas carrying on the struggle to possess confiscated property under the leadership of a strongly patriotic girl. The efforts of Buck Jones as Government scout, to capture the idealistic leader and her followers are both interesting and exciting.

WHAT ! NO BEER ? (*M-G-M*) Cast: Buster Keaton, Schnozzle Durante, Roscoe Ates, Phyllis Barry Director: Edward Sedgewick.

Bright boisterous comedy turning round the efforts of a timid taxidermist and a boisterous barber, to bring life to a derelict brewery thinking the Volstead Act has been removed from the Statute book and the ensuing comedy situations.

WHAT PRICE DECENCY (*Equitable-Majestic*) Cast: Dorothy Burgess, Alan Hale, Walter Byron. Direction: Arthur Gregor.

Lurid tale of the tropics with broad sex angle loosely thrown together as to construction and direction. Story about a woman of the streets who marries a Dutch trader and goes to live with him, only to find out his treachery.

YES, JOHN (*Formerly Secrets*) (*United Artists*) Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith. Direction: Frank Borzage.

The steadfast love and devotion of a woman for her husband over a period of fifty years results in secrets that they alone can share—secrets of joy and of sorrow, some lovely ones and some ugly ones. The story material is not new but the production is well staged and well acted. The work of Miss Pickford and Mr. Howard will be appreciated.

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BRITISH

BE MINE TO-NIGHT (*Gaumont-British*) Cast: Jan Kiepura, Magda Schneider. Director: Anatol Litwak.

An outstanding production with music of unusual loveliness in the voice of the Polish tenor and in the instrumental background which weaves itself into the plot in a natural way. Scenes in the Swiss Alps and an amusing romance make a refreshing and delightful picture.

COUNSEL'S OPINION (*Paramount*) Cast: Henry Kendall, Binny Barnes.

Piquant comedy on divorce. Smart story, bright dialogue and polished acting.

THE CRIME AT BLOSSOMS (*Paramount*) Cast: Hugh Wakefield, Joyce Bland. Director: P. Mac Lean Rogers.

Psychological murder mystery drama adapted from the play by Mordaunt Shairp.

DOUBLE WEDDING (*Warner*) Cast: Joan Marion, Jack Hobbs.

Thin marital farce on a familiar theme.

ENDURANCE

Picture of the famous Shackleton expedition to the South Pole brilliantly photographed with commentary by Commander Worsley.

FORGING AHEAD (*Fox*) Cast: Margot Grahame, Anthony Holles.

Simple artless comedy, a cheerful absurdity.

GOING STRAIGHT (*Warner*) Cast: Moira Lynd, Tracy Holmes.

Thin comedy-crook drama, flimsy story, amateurish characterisation.

HIKING WITH MADEMOISELLE (*International, Productions*) Cast: Nina Bucknall, Dennis Clive. Director: E. Nakhimoff.

Outdoor theme with the metropolis and the countryside as its background.

MAN WHO WON, THE (*Powers Pictures*) Cast: Henry Kendall, Heather Angel, Nora Swinburne. Director: Norman Walker.

Old-fashioned melodrama lacking in suspense and climaxes, with the outcome perfectly obvious before the second reel is over, though the story plods on for another hour before reaching the inevitable conclusion. Story about a wastrel English Baron who is overtaken by adversity.

MELODY MAKER, THE (*First National*) Cast: Joan Marion, Lester Mathews.

Simple engaging romantic drama, adequate in presentation

A MOORLAND TRAGEDY (*Equity*) Cast: Haddon Mason, Barbara Coombs. Director: M.A. Wetherell.

Crude tragedy of English countryside adapted from a story by Baroness Orczy.

OUTSIDER, THE (*M-G-M*) Cast: Harold Huth, Joan Barry.

A self educated healer, scorned by the medical profession, heals the crippled daughter of a famous surgeon to prove his own power and ability. The love element is portrayed with rare delicacy.

PERFECT UNDERSTANDING (*United Artists*) Cast: Gloria Swanson, Laurence Oliver, Sir Nigel Playfair, Genevieve Tobin, Nora Swinburne. Director: Cyril Gardner.

An excellent cast, good direction and beautiful outdoor scenes along the Riviera are not enough to overcome the thinness of the story about an American girl falling in love with an Englishman, who to prevent their marriage going on the rocks draw up a perfect understanding whereby each is to remain more or less free but which develops to a veritable misunderstanding climaxed by the divorce court, concluded with a not-unexpected reconciliation.

SHADOW THE. (*United Artists*). Cast: Henry Kendall, Elizabeth Allan.

Mystery drama, with strong comedy element.

SIDE STREETS. (*M-G-M.*) Cast: James Wood, Diana Beaumont. Director: Ivar Campbell.

Boxing romance, a study of working class life, artless melodrama.

THEIR NIGHT OUT (*Wardour*). Cast: Claude Hulbert, Renee Houston, Binnie Barnes.

Lively comedy extravaganza familiar but laughable fare

TOO MANY WIVES. (*Warner*). Cast: Jack Hobbs, Nora Swinburne.

Weak farcical comedy of familiar stuff.

UP FOR THE DERBY, (*Gaumont-British*). Cast: Sydney Howard. Director: P. MacLean Rogers.

Story of a tramp who becomes a Derby winner with star in ideal role.

WISHBONE, THE. (*M-G-M.*) Cast: Nellie Wallace A. Bromley Davenport Director. Arthur Maude.

Comedy drama with fragmentary story with a famous music hall comedienne as star.

A MESSAGE TO SHOWMEN !!!

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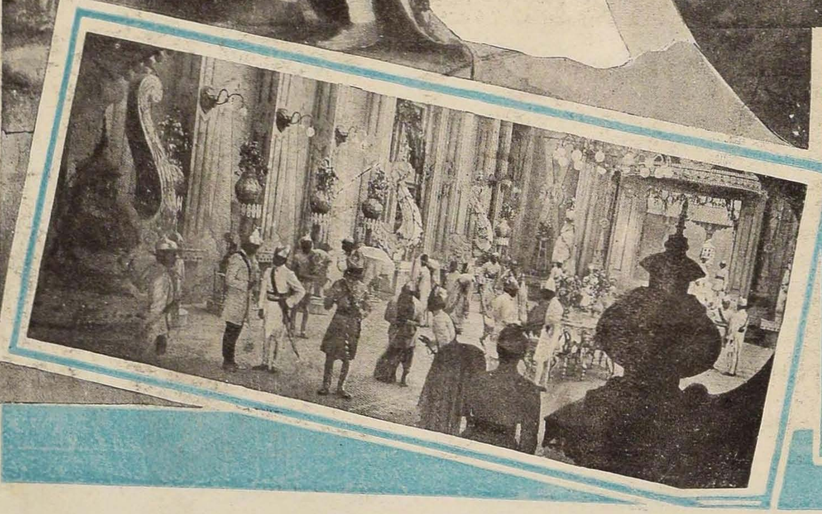
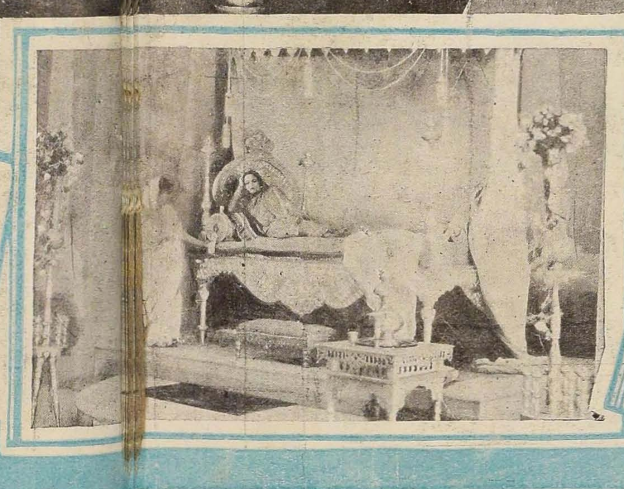
a hindi talkie

SARASWATI CINETONE'S

VAGABOND PRINCE

Master Modak whose performance as Krishna in "Shyam Sunder" created a sensation appears in this picture in a dual role first as a prince and then as a beggar boy.





A crowd scene from " Cavalcade " Fox's picturisation of Neol Coward's great drama, enthusiatically and unanimously acclaimed as one of the greatest pictures ever produced.

Trade & Technical

Duty on Exposed Films

(Specially contributed for Sound and Shadow.)

IF the speech delivered by the Member for Industries of the Government of India in reply to the debate on the reduction of duty on raw films in the Legislative Assembly means anything at all, it shows that the Government will soon take into consideration the whole subject of the duty on exposed films to see if they can afford any relief to the indigenous film industry. That some such move is already put into operation can be inferred by the complaints I have received from a few importers of foreign films referring to the difficulty they experience in getting back the drawbacks which they have hitherto been allowed. It has also led to many importers failing to clear films which are now lying uncleared at the customs.

At the present moment films imported for exhibition in this country are valued at the uniform rate of 4½ as. per foot on which the duty is calculated at 37½%. If the films so imported are re-exported, within two years a rebate is allowed to the extent of 7/8ths of the duty paid. The allowance of the rebate was intended to meet a specific circumstance but in practice, it has led to many anomalies. It has not only given rise to many complaints of alleged favouritism by certain custom authorities but in the words of the Industries Member himself "it is certainly anomalous that exposed film which has been in use for a considerable time and out of which its owners have presumbly got good value should on re-export within two years be allowed a rebate of 7/8ths of the duty." It has also been suggested, but I am not sure how far it may be true, that importers themselves have had recourse to many devious ways such as sending the films to places where different sets of customs regulation are in force, with the idea of circumventing the duty. To avoid all these anomalies it is certainly advisable that the system of rebate should be definitely disallowed once and for all.

With the rebate discontinued, it is very necessary that the rate of valuation also should be lowered. During the debate in the Assembly referred to, some of the members who took part in the discussion suggested that in order to remove the duty on the raw films, the rate of valuation for duty proposed on exposed films should be increased to 5½ annas per foot. I wonder if the members who suggested this method are fully aware of the serious complication that such a course will lead to.

Before I proceed let me point out that I yield to none so far as the improvement of the Indian film industry is concerned but I am seriously apprehensive whether the methods suggested by the Government spokesman, viz, to allow relief to the Indian film industry so far as they could recoup themselves from the drawback will give any tangible benefit to the indigenous industry commensurate with the harm that it is certainly likely to produce to the distributing and exhibiting side of the Indian film business.

It seems to me to be a clever move to side-track the whole issue and I would warn our legislators and film producers not to fall an easy prey to it.

Even granting that the rate of duty remains as at present, viz, 4½ as. per foot it is nearly five times the duty levied in England on exposed films. Even with rebate allowed, most of the film distributing concerns are hardly able to run their business without a loss. A few years ago there were a good number of film importers in Madras and the rest of India, but to-day, perhaps due to the high duty and decreased film rentals owing to fall in attendance in cinemas, many film distributing concerns have ceased to function one after the other with the result that in Madras today we find only two such houses left.

In the second place it is acknowledged that with Indian pictures alone it is not possible at the moment to supply the requirements of the theatres in India and to enable exhibitors to run their theatres and to save them from the sharp rise in film rentals which will

naturally follow the decrease in supply and increase in demand, some foreign films will have to be imported until such time that Indian pictures are abundant enough to meet all the exhibitor's requirements.

Under the circumstances the best course that should be taken is that the Government should first discontinue the drawback and in the second place the rate of duty should be lowered. If however the duty is maintained at its present level it is possible for film distributing concerns in this country to import only exposed negatives and have their own printing done here in which case not only the customs revenue will be affected but such printing establishments will become serious competitors to indigenous institutions. In the circumstances, I am sure that it would be possible to devise such a duty that will not only help the indigenous industry by affording adequate protection but at the same time will avoid any hardships that are likely to fall on the distributors and exhibitors.

Even in the assessment of the duty itself I would suggest that each film should be valued according to the total rental it is likely to get. It is manifestly absurd that a film which will give its importer say Rs. 10,000 to pay the same duty as the one which will fetch Rs. 1,00,000. The introduction of any uniform rate irrespective of the rental value of pictures will serve as a serious handicap to small foreign distributing films which are mostly in the hands of our people. Perhaps it might be argued that the fixing of the value of any film is difficult but that it is not in surmountable will be evident when we realise that the films sub-committee of the Ottawa Imperial Conference itself suggested a similar levy to give preference to Empire made films.

RAW FILM IN INDIA:

In the House of Commons on March 6 Rhys Davies asked the Secretary of State for India whether, in view of the representations made to the Government of India for the removal of the Import Duty on raw films in India he would say what steps they proposed to take for the encouragement of the Indian film industry. Sir Samuel Hoare replied that as a consequence of the Ottawa agreement, the Indian import duty on United Kingdom raw films had been reduced to 15%, that on other raw films remaining at 25%. The Government of India had also abolished a Customs concession which was until recently accorded to films printed abroad from Indian negatives.

PICTURES BANNED:—

The following pictures should not be exhibited in the City of Madras without the permission of the Commisioner of Police.

Salamander, Judas, St. Jergens Feast, Behind the Convent Wall, The Cross and the Mauser, Religious Sects, The God of War, The Union of the Militant Godless, The island of flight (a sect), Father Seraphia, The Gad-fly (after a novel by Vinich), The Opium, Under the Black Wing, A man overboard, About a Merchant—now a brother in Christ, The revolt of the Grannies, (National Discord), Remember their faces (National Discord), A document of centuries (Exposure of relics), The Thief (Missionaries in the East) A visitor from Mecca (Mission in Afghanistan), The Blue Express (Mission in China), Shashesei-Washeei, Velenas Adata, The Chadra (The Veil), The Saint's Daughter, From the vaults of a mosque, The Descendant of Chinghis Khan, Gulli, Hullah's third wife, The craving of the earth, The dome of Islam (Busra), The Comet, Dim-Shwante, Courban Bairan, The Law of the Mountains, Igdenby (Shamanian), Ugubsiara (Sorcery), Ka-en-Kereda (Shamianism), The fire (Shaminism), The witch (Sorcery), Cheating (Sorcery).

The Bombay Board of Film Censors, has cancelled the certificate for the film "War Mammas."

A revised version of the film, Ships of Hate (Syn)., has been certified by the Bombay Board of Film Censors subject to certain endorsements.

The film entitled "One Hour With You" produced by Paramount Pictures, passed by the Bombay Board of Censors, has been declared to be an uncertified film in the whole of the Punjab.

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Motion Picture Society of India.

HIRLEKAR'S SPLENDID SPEECH.

Mr. H. S. Hirlekar.

A pleasant function took place at Plaza Theatre on April 12th when selected reels of Indian Talkies produced in Bengal were exhibited to the guests of the evening. The gathering was quite representative inasmuch as Legislative Council, Corporation, Trade, Finance, Film Industry and Press was well represented. It was the first time when prominent film Producers, Distributors and Exhibitors were present at a function arranged to enlist the public sympathy for the cause of the indigenous film Industry.

The function is entirely due to the initiative of the energetic Secretary of the Motion Picture Society of India, Mr. H. S. Hirlekar who has come down here to enlist support for this new body.

Mr. Hirlekar thanked the ladies and gentlemen who graced the occasion and said :—

" The objects of today's function are manifold. Many of you as a rule do not see the Indian Films due to certain prejudices and consequently do not recognise the film industry having vast potentialities from economic educational and cultural points of view. The exhibition will, I am confident, change your outlook towards this industry. This I make bold to say from the experience of a similar function arranged at New Delhi in the middle of February last for the members of the Central Legislature, both official and non-official. Majority of the guests of that function never thought that the Indian film industry have in spite of its labouring under all sorts of handicaps, made such a commendable progress during its existence of about 18 years. It will be of interest to you to know that a journalist of all-India repute and a legislator remarked that he was very pleased with the progress of the industry made so far which he otherwise would not have believed and that he would in future allow his children to see films especially produced in this country.

Moreover, film producers, distributors and exhibitors who are also present here will have an opportunity to know you personally and acquaint you today or some other time with their difficulties and thus win your sympathies for the cause of this industry which is destined to play an important role in the life of our country and the public will begin to look at it from various perspectives and recognise its importance as is the case in other advanced countries of the East and West.

From the point of the industry, this and similar functions that might be arranged in future will bring home to the various sections of the industry I mentioned before as well as others concerned the utility of an organisation like the Motion Picture Society of India of bringing them together for a common cause and co-operation that is so badly needed for the progress and uplift of the industry in our country."

Mr. Hirlekar explained the objects of the society and said in short, the society will work for the promotion of the welfare of the Motion Picture Industry.

" As you all know it is an all-India organization representing the industry recognised by the Government of India as well as the public. Therefore, it will work for the advancement of the industry in all the provinces of the country. The promotors of this body are quite aware that the society will lose its all-India character as soon as it gives preference or prominence to this or that province. On all occasions in the past it has tried to secure the co-operation of Bengal—an important film producing center in the country—and the industry in this province was represented on the last deputation which waited on Sir Joseph Bhore and Sir Frank Noyce—the Commerce and Industries Members of the Government of India—on 13th February last to request the Government the removal of import duty on raw cinema films and to secure the redress of other grievances of the industry. Another point the well-wisher and promoters of this organisation keep always in mind is that the Society is doomed that day when it will be dominated by and made use of as an instrument for few individuals or concerns. The Society will work for the promotion of the industry in general.

It will not be out of place to say a few words about the work of the Society done during its short existence of one year only. The Society sent two deputations, one in November 1932 and another in February of this year, and these deputations waited on the Commerce and Industries members of the Government of India and requested the removal of Import duty on raw cinema films as recommended by the Fiscal Commission (1922) and Cinematograph Enquiry Committee (1927-29) both appointed by the Government. As a result of the work of the first deputation the old import duty on raw cinema films was retained when the Ottawa Bill was passed in the Legislative Assembly. The question of the removal of duty was discussed in the Assembly on two occasions and the Government have now referred the case to the Central Revenue Board and Finance Department for investigation. The case of the industry is very strong as proposals of the industry are such that the Central Government will not lose a farthing and on the contrary will secure the good will of the people. You will be further interested to know that every party, every group in the Legislative Assembly has been giving their support as they found that the industry fully deserves it.

The Society has been instrumental in focussing the attention of the public towards the progress and possibilities of the industry. The leading men in the industry have been more or less convinced of the utility of this body inasmuch as they have actually seen what tremendous sympathy they got from the public and the Legislature through this organization.

You see today selected reels of the talkies produced in Bengal. You will please remember this is not a connected exhibition of reels making one complete film but it will suffice as a specimen for you to judge the progress from technical, artistic and other points of view. One of the films produced by the New Theatres Ltd., has broken all India record in its run in the theatre. I strongly hope there will be keen and healthy competition in breaking this record and thus it will raise the standard of Indian films.

I cannot conclude my speech without thanking Messrs. Aurora Film Corporation and other film producers whose films you will witness today, and without whose co-operation this function would not have been possible. I must also thank Mr. J. J. Madan for having cancelled his usual programme and placed his theatre at our disposal. I once more thank you all for having graced this occasion by your presence."

The title of the films shown were 'Chandidas 'Puran Bhakt' (produced by New Theatres Ltd), 'Zahari Samp' (Madan Theatres), 'Aurat Ka Pyar' (East India), and 'Shri Gauranga' (Radha film). The guests were entertained to light refreshments in the interval.

After the exhibition of the films Mr. Rajen Narayan Banerjee, a barrister and Municipal Corporator thanked the organisers of the function and expressed his satisfaction at the progress of the film industry. He also wished that the M. P. Society should start a branch of the society at Calcutta, one of the most important film producing centres in the country.

The pleasant and successful function came to a close.

Continued from page 25.

thods of the pre-depression period. This preparation undoubtedly saved at least another million which otherwise would have been charged against the cost of the picture.

Dozens of technical experts worked for months under the supervision of Winfield Sheehan, production chief, and Frank Lloyd, the director, every line of the script was weighed and debated before getting its final okay, and the cast was carefully rehearsed before one foot of film was photographed.

The result was, that this picture which has completely exhausted the reviewers' stock of superlatives, was actually completed in only forty-three working days, an achievement for a production which hasn't any pretensions to immortality.

If, with the the test of time and the critical test of universal appeal, "Cavalcade" is admitted to the sacred precincts and many who have seen it already rank it ahead of any other picture ever made—it will have the added distinction of being the most economically produced "epic" in history, as well as being the one which was filmed in the shortest length of time.

In the Realm of Light & Shadows

FILM PROCESSING AND LABORATORY WORK

By Helen Maurice Lewis.

Below is given an account sent to us by our Hollywood Representative of the various processes which exposed negative film undergo till it emerges ready for projection. Incidently she describes the processing work of a noted film producing unit. The article should be interesting to those engaged in film process work in this country.

Equipped with electrical machinery that literally thinks; with new inventions that have revolutionized the handling of film, and with capacity enough to handle all the release prints for all the theatres playing the studio's output all over the world, the new Metro-Goldwyn-Mayer laboratories, largest plant of its kind in any studio, has been completed and is now in operation at the Culver City plant.

The new laboratory, with every modern invention, including many specially developed at the studio, has a capacity of four million feet of positive film weekly in addition to 350,000 feet of negative. It could handle all the firm's release prints without difficulty, in addition to negative, sound track, process film and the rest of the detail that goes into actual production.

The laboratory is housed in a steel and concrete building two stories in height, with a floor space of 36,000 square feet. All partitions are of concrete or steel, doors of steel and shatterproof glass. The structure is a hundred percent fireproof, there being no wood used anywhere in it. All furniture is steel. Even the ends of film spools, instead of being of wood, are of bakelite.

A complete air conditioning plant handles humidity, temperature, and cleaning of air for every room in the plant, each taking a different air regulation according to the operation carried on in it. Huge film vaults, built like bank safes, and equipped with sprinkler systems in case of fire, store the film.

The new laboratory has a capacity for eighteen huge developing machines, of a type designed and built at the studios. Each of these is a series of tanks, a foot wide, ten deep, and ten long. Above these are racks composed of Alleghany metal, with spools for reeling the film.

Film to be developed is "threaded" on these racks, then immersed in the tanks. Electric motors reel it first through the developer, then water, then hypo, then water again, and so on through the process, then through a glass-enclosed drying machine. The operation is continuous. The film enters one end as raw product—emerges, wound on a spool as fully developed and dried film at the other. Each machine has a capacity of 40,000 feet of film every eight hours.

In rooms above these machines are the chemical mixing tanks, where the chemical solutions for each of the processing troughs are mixed, raised to the proper temperature, and perfected. From these tanks the solutions are pumped to circulating tanks under the machines, and thence through them and back, processing the film. Each machine has its own individual tanks, each of several hundred gallon capacity, so that in no case can a mistake be made in the solution for any machine, as varying uses require varying materials.

Time of development is electrically regulated by slowing or speeding the meters sending the films through the machines, which were designed by and constructed under the supervision of John Nickolaus, laboratory chief at the studios, who also designed the arrangement of the building. Everything, including the machine work, was done in the studio shops in the constructions of these devices.

Negative stock from the cameras on the sets goes through the developing machines, then is taken to an assembling room, segregated, and sent to the printing room. In

this red-lighted room, with capacity for twenty-one semi-automatic Bell and Howell printing machines, and ten of the new automatic models, the positives, or films projected on the screen are made. Twenty thousand feet can be handled in eight hours by the old type machines,and twice that by the automatics.

Adjoining the printing room are the inspection rooms. There are twelve of these miniature projection rooms, in which every foot of film is run and inspected for defects before being sent out of the laboratory. There are also two large projection rooms for special use in the building.

Every time a "print" is made from a negative this is cleaned. The negative is passed between cloths moistened with Carbona. A suction pipe pumps the fumes away, and compressed air quickly evaporates the liquid, drying the film again, and removing any possible speck that might appear on a finished positive.

There are other rooms in which are machines for "waxing" or coating the films with a thin film of wax, for polishing, to gain clearness, and for cleaning the delicate sound track.

The halls of the laboratory are lighted by red electric lamps. In the assembling rooms, where girls splice film and wind it on reels, where "takes" are assembled from the various reels of negative, and in the "breakdown room" where the exposed film is wound on two thousand feet reels to go to the developing machines, special indirect red lighting is used.

The entrance to the laboratory is through the receiving and shipping office, where everything and everybody enters or leaves.

Beside this is the office of the laboratory chief, and his assistants. Waxing machines and circulating tank rooms, a special electrical power plant to generate absolutely steady current for the thermostats and other instruments of precision, and the air cleaning plant, are also on this floor.

As no unexposed film is on this floor, standard "white" lighting is used. As one progresses down the halls to other parts of the building the light changes to red, as red light does not injure undeveloped film.

Smoking is prohibited anywhere in this building, and every possible fire precaution is taken. Steel fire doors separate every handling department.

All floors where chemicals are mixed are of slats, under which water continually circulates, to remove any spilled materials. All furniture, doors, and partitions are of grey painted steel.

A two thousand gallon water heater, a thousand gallon ice water plant, above the mixing tanks, supply water for regulating temperatures, accomplished by monel metal coils through which the chemicals circulate. Circulating pumps move these chemicals at the rate of fifteen gallons a minute through tanks, pipes, and the developing machines.

Carrier automatic thermostat control regulates all temperatures of air and chemicals. Two air conditioning machines operate, one for conditioning air in the rooms, another for air in the film drying machines. Two special electric generators maintain a constant electrial potential that cannot vary more than ·25 of a volt, for operating the exact devises.

In the basement, under the developing tanks, is a reclaiming plant. Hypo, when

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full of silver from processing film, is pumped into tanks, circulated past monel metal plates, and the silver in them deposited by an electroplating process. The chemical can then be used again. A small fortune in silver is, incidentally, reclaimed annually.

This plant is operated by a unique device. Part of the silverized hypo is constantly passed across a glass window and a light played through it. The varying density of the solution permits more or less light, according to its silver content, to pass to a light value or "electric eye" which in turn operates switches supplying more or less current to the plating machine, as indicated by the amount of silver in solution. The machine, which literally "thinks" and computes the plating current, works automatically twenty four hours a day.

CARE OF THE CAMERA.

"A motion picture camera represents a considerable investment which is profitable only when the camera is running" writes Mr. W. Johnson in November American Cinematography. "It is vital to keep the camera in perfect condition at all times."

"To attain this end several steps are necessary. In the first place cameras must be properly and carefully cared for and serviced while in service, and, when repairs are necessary, such repairs and replacements must be made by the most experienced of personnel. Any laxity in either of these jeopardises not merely the individual equipment but also the production upon which that equipment may be used.

The service of a studio camera is simple but exacting. Film channels, aperture, magazines and so on, must, of course, be kept clean, free from both dust and the microscopic accumulations of emulsion and celluloid which sometime collect under the best of conditions. Lubrication must be frequent and adequate, without being exccessive.

Most important of all, movement, lens mountings and the like should be frequently inspected by skilled engineers, for often a minor adjustment made at the right time, will obviate a major repair. Since the

DON'T

splice films the old, messy way...

EASTMAN Sound Film Patches do the job more quickly, neatly, and dependably. Because of their design, they are practically inaudible in projection. At the same time they obscure a minimum of the sound track, and assure fast, accurate and clean treatment of all splices. Together with their precise registration block they represent a valuable yet inexpensive feature of Eastman service to the motion picture industry.

Use **EASTMAN**

Sound Film Patches

KODAK LTD.

(Incorporated in England)

BOMBAY - CALCUTTA - LAHORE - MADRAS

advent of sound this phase takes on added importance, for, while a modern, well-built studio camera is sufficiently far from being a delicate instrument, and despite its precision, will operate acceptably under a surprising amount of abuse, it requires proper lubrication and adjustment if it is to be kept sufficiently silent to operate successfully with modern recording epuipment.

As they leave the factory, such cameras are quite satisfactorily quite, but with the wear that is inevitable with continued use they may become less quiet. Insufficient lubrication or inadequate cleaning will, naturally enough, cause the wear to progress at an excessive rate, with the consequence that the cameras will soon become objectionably noisy. With proper lubrication and cleaning however, this is minimised.

Since the studio camera is essentially a precision instrument of the highest grade, it naturally requires specialised equipment and personnel if it is to be repaired properly. Experience has proved that such personnel is rarely available outside of the plants of the actual manufacturers of the equipment. Moreover only in such plants is it possible to routine such work with the requisite degree of specialisation. In the manufacturers plant for instance, such repair work is handled with the same degree of specialisation that is necessary in the efficient making of cameras. The entire question of keeping studio cameras operating perfectly slimmers down, therefore, to the perfection of servicing. The budget allotted to the maintenance of cameras is only a small fraction of the studio's output; if this trifle is neglected it will be felt all along the line of production, in damage to the completed product, increased cost due to lost time, retakes and the like.

MODERN LENS DESIGN

Speaking on the problems of modern lens design Mr. Oram, of Messrs. Taylor, Taylor, Hobson, said that the introduction of panchromatic film together with incandescent lights ing recommended for best results with this film involved a new type of lens correction for kinematography. This was made more necessary by the fact that the apertures of lenses had to be increased in order to counteract the effect of photographing at greater speeds to accommodate the requirements of sound-on-film.

Lenses previously used in the studios were corrected so as to bring the minimum focus into the blue, lengthening equally to the violet and blue-green, thereby covering the range to which the film was most sensitive, but in order to give the best results with panchromatic film the corrections had to be changed so as to give the best focus over the blue-green, yellow and red band—this film being sensitive well into the red. The minimum focus is brought into the yellow range which is used for focussing.

Unfortunately, designers have had to contend with the residue of the secondary spectrum and the limitations in materials for eliminating this.

Reviewing possible future development he referred to colour photography, wide film and infra-red photography.

Conradty Consistent Carbons

FOR ALL PURPOSES

Eastern Electric & Engineering Company,

192, Hornby Rd., Fort, P. O. Box No. 459,

'Grams: EASLEKTRIK, BOMBAY. Telephone No. 24478.

Technical Notes.

REAR PROJECTION.

Rear screen projection, which seems as if it will revolutionise exhibition, will be discussed at the Spring meeting of the S. M. P. E.

MICROPHONE DEVELOPMENTS

Douglas Shearer, sound engineering chief of M.G.M. says "Sound development in the films has now reached the point where its future devolves upon the extent to which the players are liberated from the restrictions placed on their movements by the microphones and in the refinements of apparatus already invented." With the introduction of blimp and a more up-to-date microphone, it was possible to get more movements and to liberate the players to a great extent but experiments are being made to free the player's movements entirely. In the last presidential election in America, a microphone was used which can be worn in a buttonhole and which is invisible practically. If this device could be applied, it would completely free the actors' movements. After this the elimination of steps in the now complicated process of recording and the saving of film negative will engage the attention of the sound engineers.

W. E. NEW TERMS.

In order to make available their equipments even for small theatres, Western Electric has now offered new terms to exhibitors in England according to the Kine Weekly. According to the new terms, exhibitors instead of paying a figure varying between 10 to 25% of the total cost on signing the agreement and a substantial amount on installation and the balance of payments spread over on to three years, they need only pay now a fixed 3% of the cost on signing the agreement, the payment called for on completion being waived and the balance spread over years. The new terms apply to W.E's 3A, either D. C. or A. C. system and 3 × system and also to some disc attachments.

FILM RENTALS IN ENGLAND.

Exhibitors in England have now to pay an irreducible minimum of 25% on very ordinary programme pictures. A sliding scale is suggested as an alternative by which a commencing figure of 15% with an increasing percentage pro rata to the receipts which accrue.

TALKIES FOR SALES CONFERENCE.

At the Annual Sales Conference of Frigidaire Ltd., Western Electric are supplying a 35mm double projector portable system. A number of sound films specially produced for the company as an aid to sales training will be shown to the 300 representatives who will attend the conference.

TALKIES AT SEA.

Contracts have been signed for the installation of Western Electric Sound equipment on the Steamships "General Sherman" and "General Lee" of the States Steamship Company, operating on the West Coast of America. This brings the total of Western Electric equipments on ocean going vessels up to 33.

Following successful negotiations with the Anchor Line, Western Electric are also to install sound equipment on board the S. S. Tuscania, which leaves shortly for India.

It will be used both for open-air shows and for programmes in the saloons of the vessel.

LONDON ADELPHI SOUND INSTALLATION.

Western Electric have been awarded the contract for the wiring of the Adelphi Theatre which, as already announced, is to present talkies for a period, starting with 'The Kid from Spain.'

The installation will consist of a 3SXFNS system and work has already commenced. It represents Western Electric's twenty seventh installation in West End houses.

B. T. H.

We understand from Messrs. Bombay Radio Co. Ltd. that further B. T. H. installations are being made at Yeotmal, Pandharpur and Multan. This will be the 28th B. T. H. installation in India. The equipment recently installed by the General Engineering Radio Co. of Madras at Madras National Picture Palace is giving very satisfactory sound and every one visiting this theatre is pleased with the sound.

The Growing popularity of the B. T. H. equipment can be gauged by the fact that during a short period, the Bombay Radio Co. Ltd., have sold 28 equipments to different parts of India. The latest theatre to go in for this sound equipment is the Akbar Cine-

ma of Pandharpur. The Bombay Radio Co. also inform us that they have sold 56 Kalee Projectors which shows the popularity these projectors have among Indian exhibitors.

ERNEMANN PROJECTORS.

The "Ernemann" Projectors with "*Zeiss* Ikon" sound system, marketed in India by the Eastern Electric & Engineering Co., 192, Hornby Road, Fort, P. O. Box No. 459, Bombay, are becoming increasingly popular. In India they are attaining the popularity enjoyed by these machines all over the Continent and abroad. The Eastern Electric & Engineering Co. have to their credit dozens of installations throughout India, each functioning extremely satisfactorily.

The increasing popularity of the "*Zeiss* Ikon" machines can be gauged by the fact that during the month of March alone, as this firm reports, they were erecting eight machines in the following Cinemas :—

2 machines at the Eclipse Talkies, Bangalore Cantt.,

2 machines at the King Cinema Theatre Co., Rangoon,

1 machine at the Bharat Talkie Theatres, Ld., Poona,

1 machine at the Saraswati Cinema, Sholapur,

1 machine at the Crown Theatre, Calicut &

1 machine at the Bombay Talkies, Tiruvannamalai, S. India.

Some of these theatres were using hitherto other makes of machines, which having failed they have gone in for the "*Zeiss* Ikon" equipment,

They always hold large stocks of machines in Bombay and give free demonstrations to those interested.

SOUND FILMS ON PASSENGER STEAMERS

About a year ago the North German Lloyd introduced sound films on their express liners "Bremen," "Europa" and "Columbus," and as the results achieved have been very gratifying, the system will now be extended to the other passenger ships of the Company, such as "Berlin," "General von Steuben," "Dresden," and "Stuttgart." In the course of 1932 about one hundred sound films were shown on the three steamers above mentioned including some of the outstanding films of the season, both German and others.

FILM BOOKING BY AGREEMENT

A novel scheme has been under consideration in England for co-operate film booking in the words of the Sponsor of the scheme, At this moment we exhibitors are face to face with a situation full of menacing possibilities. Patronage generally has fallen off to an alarming extent, competition is intense, the average quality of features indifferent, overhead expenses still at their peak and operating costs similarly high. The main item of recurring expense, film hire charges, goes on without any prospect of sympathetic relief.

The producers have everything to lose and nothing whatever to gain by maintaining the stronghold on our theatres and manifesting such complete indifference to the economic circumstances of the community.

This problem of high film cost might be met and solved by exhibitors in the various areas holding periodical meeting and arranging amongst themselves to book by agreement. Booking by agreement implies a measure of personal co-operation and a sincere desire on the part of the theatre proprietors to bargain for the films they want, to arrange show dates and thus avoid unfortunate clashes.

In newspaper advertising also, the introduction of a scheme of co-operative advertising will be very useful.

FILM MUTILATION

Mutilation of film is a problem which seriously engages the attention of film exchanges. Speaking on this Dr. Goldsmith who recently resigned from the Presidentship of S.M.P.E. of America says "It is an unaccountable anamoly that enormous amounts of money, time and energy have been expended in conducting the work of the studio, stage, recording laboratory, and processing laboratory, and so relatively little attention has been paid to the care and maintenance of film in the exchanges and the projection rooms, and in the process of projection itself. In other words the industry has been content to allow much film to be abused and misused, to be improperly projected, under poor conditions or by inadequate projectors, largely vitiating all the effort that went into the making of the film before its release by the laboratory. There is no doubt that such a condition contribute appreciably to the dissatisfaction of the patron with the performances he witnesses."

The Most Talked of Theatre in the World

The New RKO–Roxy, New York.

During the past two years, the Radio City, planned in the centre of New York, has been the subject of interesting comment in the film world. A fabulous sum somewhere in the neighbourhood of 250 million dollars is said to have been spent on this project which will house in its area the Motion Picture Theatre called the new RKO-Roxy, the International Music Hall, the Broadcasting Studio and the offices of the Radio Corporation of America. We give below the salient details of the New RKO Roxy theatre, which we trust will be very interesting to the theatre owners in this country. Compared even with our best theatres, the New Roxy will appear a colossal undertaking.

Mr. S. L. Rothafel known in the world over as Roxy.

IT has the first public auditorium to be constructed entirely of wood. With a seating capacity of 3,700, it is the first theatre where ample space is provided between the rows of seats to let spectators reach their places without undue bother to the ones already seated.

The style of decoration is of the ultra-modernistic type.

A new type of Neon Lighting is used for the marquee sign, 30,000 feet of luminous tubing entering into its construction.

The central chandelier of the auditorium weighs 6½ tons, 20 electricians having room to work inside of its 30 feet diameter. All other lighting is indirect. There is a program light on the back of every orchestra seat.

Each patron is supplied with 40 cubic feet of conditioned air a minute, which means that with 3,700 seats more than 5 tons of air are supplied every minute by the three air-conditioning machines supplemented by 3 centrifugal-refrigerating machines which can melt 325 tons of ice in a day.

A sculptored plaque adorns the exterior north wall of the theatre. This plaque is the largest in the world and this is the first time that such a decoration has been used in a similar manner.

The scenic switchboard, the most advanced form of board ever created, has 190 controls confined in a board only 12 ft. long x 6 ft. high. As many as ten scenes may have their lighting effects set in advance.

All floors are carpet-covered in their entirety.

Although the auditorium is constructed of wood, it is absolutely "fireproof." Beneath the layer of wood lies steel sheeting between layers of asbestos, plaster and transite. It is completely "Sound Proof." The cost of the acoustical plaster coverings of the walls exceed the total cost of the entire decoration of the theatre.

Although the RKO-Roxy theatre is essentially a motion picture house, its stage and equipment are more elaborate and costly than those of any legitimate theatre in the world. Two years of experimentation by scientists, technicians and artists are responsible for the many innovations.

An army of 400 employees will be required for the operation of the theatre.

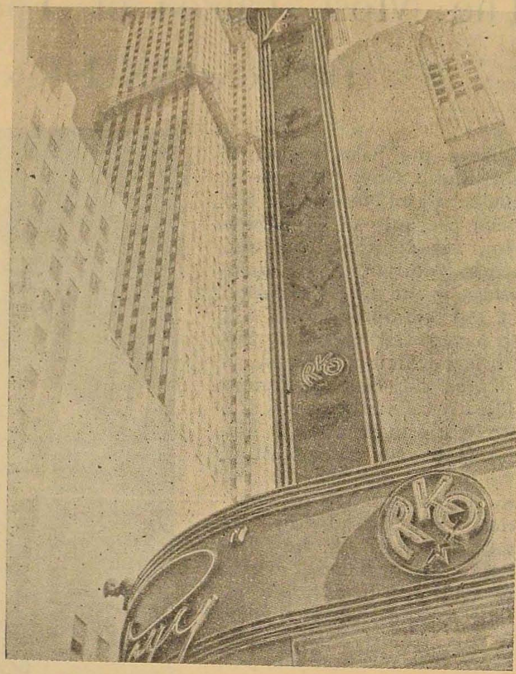
The amount of electric current used daily would supply the needs of an average city of 100,000 population.

For the first time in any theatre,

The "Row indicators" are "illuminated."

The "Stage Curtains" hang in front of the "Proscenium Arch."

There is not a single angle in the entire theatre.



Corner detail of the New Roxy.

"Every seat" in the theatre has its own air-conditioning outlet.

The "Walls" of the Grand Lounge are entirely covered with "Leather."

Besides motion pictures, the RKO-Roxy will offer stage entertainments of the Chaeue-Souris type. Youthful talent from all over the world will be given an opportunity.

The specially designed screen measures 60 x 30 feet, or 1,800 sq. feet. The hitherto largest screen in the world measures 42 x 20 ft., or 840 sq. ft., and the average 4,000 seat house uses a screen 18 x 16 ft. Four different picture sizes can be accomodated in the screen of the RKO-Roxy by means of a motor-operated mechanical device which masks the screen as desired. This is effected by running the sidemaskings in and out, and the top border up and down. It is then a simple matter for the projection crew to set the limit switches on the masking machines, lock them in place, and establish the pre-determined size of the opening obtained at that setting. This done the projectionist need only press an electric button marked for the size of the picture, and the maskings move out automatically and stop at the desired screen size.

The Wurlitzer organ has greater instrumentation and wider tonal range than any heretofore installed in a theatre.

Underground corridors will connect the RKO-Roxy with all the other buildings of Radio City.

A special "ventilating" system is necessary to carry off the heat generated by the tremendous chandelier.

The box-office booths will be located inside of the lobby.

The Sound Equipment of the RKO-Roxy is divided into five systems: Publc Address System; Rehearsal System; Stage Manager's Call System; Sound Projection System and Headphone System.

Certain seats of the house are equipped with Accousticon earphones for those who are hard of hearing.

The new RKO-Roxy theatre had its gala opening on December 29th, 1932, featuring the picture "The Animal Kingdom" directed by E. H. Griffith and starring Ann Harding and Leslie Howard.

British Film Censor Board Report.

In their annual report for 1932, the British Board of film censors state that owing to the reduction of output of American studios, the footage submitted is the smallest since the inception of the board in 1912. The total amount of film certified was 5,424,916 ft. embracing 1,862 subjects which is 160,990 short of previous year. On the other hand the number of films produced in England has increased. 22 subjects have been rejected and 5 were still under consideration. Exception was taken to 382 films which was the highest number on record and these objections have been approved by the producers and their elimination considerably helpedthe films.

The reasons for these rejections are as follows:—

1, Comic and irrelevant treatment of religious subjects.

2. Habitual and vicious immorality.

3. Unacceptable vulgarity.

4. Unpleasant details of medical operations, and reflections on the medical profession.

5. Collusive divorce.

6. Revolting monstrosities

7. Sordid and brutal themes coming within the ambit of the President's letter to the Trade on January 1931.

8. Intimate scenes of childbirth etc.

One gratifying aspect of the report is the increase in the number of scenarios submitted to the Board for its observation prior to commencement of work in the studios and also the increased tendency on the part of large American producers to avail themselves of this facility to obtain the Board's opinion on the productions before commencement of studio work. This has frequently led alternative scenes or shots being taken at the outset to conform with the varying standard of each country.

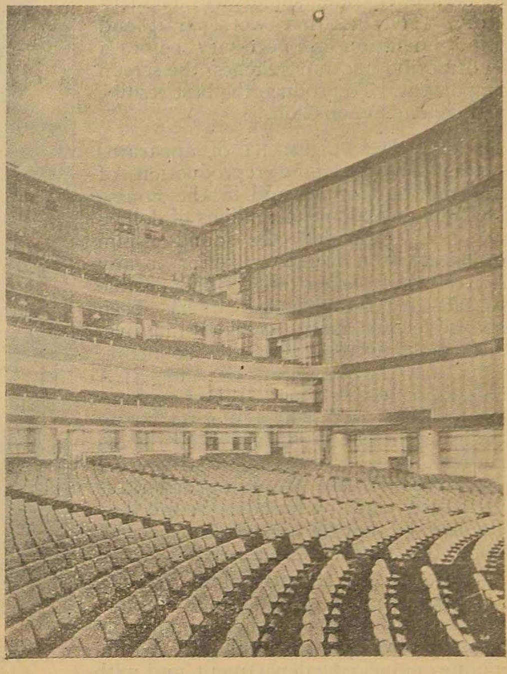
Regarding exhibition of posters, the Board entered into negotiations with the renters who unanimously accepted the proposals submitted by the board which are as follows:—

(*a*) That no pictorial poster shall be issued which is objectionable or that illustrates a scene or incident which is not included in the certificated version of the film.

(*b*) That no illustration shall be used in any publicity matter depicting a scene or incident which is not included in the certificated version of the film.

(*c*) That classification "A" or "U" shall appear on all posters and publicity matter advertising films certificated by the Board. This voluntary action of the trade would, it is anticipated, solve the problems that have arisen in this connection.

Regarding the problem of the attendence of children *i,e,,* of persons up to 16 years of age, over 65% of the licensing authorities have prohibited the attendance of children unaccompanied by their parents or guardians to "A" films. It is stated that there is a concensus of opinion that the influence of the kinema upon the youthful mind is nothing like as injurious as it is sometimes represented to be. Indeed it is definitely stated that the youth of to-day, who have grown up under the influence of the Kinema, are better than the youth of an earlier generation when there was no such entertainments.



Auditorium of the R.K.O. Roxy.

Attaining the Ultimate Goal !

HIGH FIDELITY SOUND, the latest important development in the field of sound-on-film research, is declared to be the most significant achievement that has been introduced in the motion picture industry since the so-called talking picture supplanted the earlier and silent form of screen entertainment.

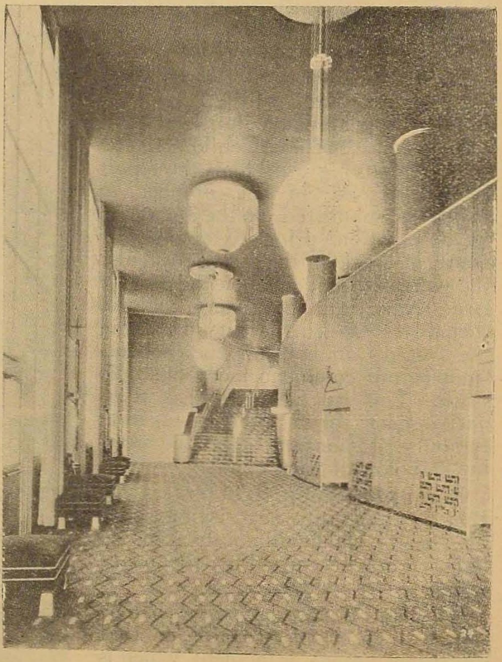
HIGH FIDELITY SOUND is original sound faithfully recorded and accurately reproduced. In order to determine the quality of sound that has been recorded, it must be reproduced.

TWO DISTINCT and extremely delicate operations, one performed in the studio and the other in the projection booth, precede the reception of a sound motion picture by the patron of a theatre. In the studio the picture is recorded. In the projection booth the picture is reproduced. If the recording operation in the studio is successful and the reproducing operation in the projection booth compares favorably with the former, the patron of the theatre may be reasonably certain that the sound will be satisfactory. The fact that two separate and distinct operations are necessary before a sound motion picture reaches the screen is important. To produce the best results, much depends upon each.

IN THE DEVELOPMENT of apparatus for the recording and reproduction of sound motion pictures, and in the course of which development millions of dollars have been expended, the sound-on-film method has been deemed superior to any other. Taking advantage of the flexible variable area principle which has been responsible for many marked improvements in sound recording and sound reproduction, the engineers of the RCA Photophone have continued their explorations in this vast field and after many months of experimentation their labors were rewarded. Miles of film negative were driven through the recording apparatus and subsequently reproduced before they were satisfied that they had at last succeeded in obtaining the desired results.

THROUGH THE MEDIUM of the Velocity microphone and the ground noise elimination equipment, two earlier and highly successful developments of the RCA Photophone engineering department, and with which were included the recently improved principles in High Fidelity recording, studio demonstratrations with the new all AC operated reproducing equipment disclosed this far-reaching fact: the labor of years and the outpouring of millions had been rewarded—at last the long sought goal had been negotiated. Original sound had been recorded and reproduced with the highest fidelity ever attained.

HERE, in the opinion of experts in sound research, was the combination that would do more to sustain interest in the theatre than any other factor. Never before had they heard a composition by an orchestra so faultlessly presented—so faithfully reproduced. Never before had the human voice been recorded and reproduced so clearly and distinctly. Never has so wide a range of sound frequencies been attained. From lowest base at 40 cycles to highest pitch above 9,500 cycles, the clarity and naturalness of the sound were most pronounced.



View of the Corridor leading to Orchestra Section R.K.O. Roxy.

RCA New Equipments

RCA STANDARD SERIES—HIGH FIDELITY REPRODUCING APPARATUS.

THE NEW SERIES of RCA Photophone High Fidelity Equipments includes four models varying in power capacity to meet the requirements of theatres up to 4,000 seats. The four equipments are in many respects similar to the series available for the past nine months. The principal differences are described below.

THE STANDARD SERIES consists of three RCA Photophone Equipments for theatres from 700 to 4,000 seats, to be known as:

Standard Super Size (Type P.G. 32)
Standard Large Size (Type P.G. 31)
Standard Small Size (Type P.G. 30)

THE DESIGN OF THESE EQUIPMENTS has been improved to ensure a uniform amplification to above 9,500 cycles.

THE AMPLIFIERS FOR THE STANDARD SERIES are mounted on standard channel iron racks, the height of which has been increased to 82⅞″. The voltage amplifiers on the three types are identical. The power amplifiers vary, the Standard Small Size using one 10 watt unit, the Standard Large Size two 10 watt units, and the Standard Super Size one 40 watt unit. The voltage amplifier unit has been slightly modified to give improved response. Remote Volume Controls are furnished with the two larger equipments and can be used with the Standard Small Size if desired at an additional cost.

THE FADER RELAY SWITCHES are mounted on a box with a relay and remote volume control button, if used, together with a photo cell voltage control, for mounting at each projector station.

THE 60-INCH DIRECTIONAL BAFFLE LOUDSPEAKER is furnished regularly with the Standard Series Equipments. The best results are obtained from a 10-foot directional baffle loudspeaker which can be furnished at an additional charge This larger baffle reproduces low frequencies with about the same output as the higher frequencies and is more directional than the shorter baffles for low frequencies. The 10-foot directional baffle loudspeaker should be installed in deluxe theatres wherever possible.

A LOUDSPEAKER FILTER is provided to compensate for the response at 300 cycles, thereby providing the smoothest and widest frequency range of any loudspeaker yet produced.

RCA ROTARY STABILIZER SOUNDHEAD FOR THE STANDARD SERIES.

AN ENTIRELY NEW SOUNDHEAD ATTACHMENT (PS-24), is used with this series of equipments. This soundhead attachment, designed for mounting with Simplex Projectors, utilizes a greatly improved arrangement. A rotary stabilizer, which makes the unit the foremost development in sound reproducing apparatus since the advent of AC operation. A rotating drum instead of the usual gate is employed for sound take-off. The constant speed arrangement is novel and extremely dependable as well as nearly perfect in performance. It consists of a smooth drum pulled by the film, mounted on a shaft having a very light hollow case on the outer end of the shaft. This shaft runs on ball bearings. Inside the hollow cylindrical case is a flywheel concentric with the shaft but running on a ball bearing so that it is entirely free to rotate about the shaft. The remaining space inside the case is filled with a suitable oil which acts to damp out oscillations which would occur in the motion of the drum, were the flywheel connected to the shaft. The flywheel is set in motion through the viscosity of the oil caused by the rotation of the hollow case on the shaft. A ball bearing pressure and guide roller holds the film in contact with the drum at the point it is fed on. The drum runs at a very uniform speed regardless of the accuracy of driving gears, eccentricity of the sprocket or other variables.

SINCE THE DRUM RUNS with so little friction, the sound sprocket should run indefinitely without wear. This soundhead will not vary in performance due to the condition of the surface of the film and emulsion troubles will be no more so far as the soundhead is concerned. There are no bushings to wear or to be replaced, ball bearings being used throughout. The motor is built into the soundhead casting, eliminating the use of motor brackets, belts or chains. The motor switch is mounted on the motor frame, thus avoiding all assembly of attachments to the projector pedestal.

A SQUARE DEAL ALWAYS

A NEW ORGANISATION
A NEW POLICY
A NEW SERVICE

RAMA BROS – RADIO HOUSE

RADIO ENGINEERS

Camp :

KARACHI.

We Supply at Reasonable Prices :

COMPLETE TALKIE EQUIPMENT
TALKIE PROJECTORS
PORTABLE TALKIE EQUIPMENT
SOUND-ON-FILM VARIABLE AREA RECORDING EQUIPMENT
FILM PROCESSING MACHINERY
AUTOMATIC FILM PRINTERS
PICTURE CAMERAS
STUDIO LIGHTING EQUIPMENT
MOTOR-GENERATORS
TRANSFORMERS
PHOTO-ELECTRIC-CELLS
GLOW-LAMPS FOR RECORDING
EXCITER LAMPS
ETC. ETC.

For Everything for Cinema & Studio Write to us.

A SQUARE DEAL ALWAYS

In the Indian Film World

MADRAS.

Though there has been much talk about Madras having its own studios, nothing seems to have been definitely fixed. The producing concern contemplated by some of the exhibitors of which I mentioned in the last issue is understood to be taking some shape. The articles and memorandum of the association have been completed and the promoters are waiting for an auspicious day to place the necessary order for recording and other machines. I also hear that a set of people are going about stating that they are forming a company styled as the "Cine Art Society" for making talking pictures. I endeavoured to find who are these people but except for the information that some of them come from the now defunct General Pictures. I was not able to get any further reliable information. It is also reported that when Mr. H. M. Reddy was here, there was some talk of a company being started to be financed by a Gujerathi distributor but no definite information is available.

In the meantime attempts are being made by Bombay and Calcutta producers to get together sets of actors for the production of Tamil and Telugu Talkies. I referred last month to Madan's endeavour in this respect but find now that Rajalakshmi did not go to Calcutta as was reported. It is said that Rajalakshmi has agreed to make two pictures for Madans with a set of people supplied by herself. Probably the story also will be chosen by her. I do not think Madans or for the matter of that Rajalakshmi will misunderstand me if I say that stories for kinematic treatment require some characteristics and unless they can adopt stories to suit the requirements of the screen, they will be taking upon themselves great responsibilities and New Theatres' experience should be an eyeopener to them. East India Film Co. are also trying to get a party for the production of one Tamil and one Telugu talkie. Their General Manager, Mr. Gopala Iyer had been here recently for entrusting the work to one who is familiar with this part of India instead of relying on one who had no idea of South as they did previously. East India Film Co. deserve congratulations and this in itself is a happy augury that their further productions should be in every sense better. During the course of a conversation I had with Mr. Gopala Iyer, he also impressed me greatly with his knowledge of the requirements for provincial talkie productions, and it appears that during his short stay here, he has not spared himself so that he can get the best talent available having at the same time an eye on the financial possibility. Most probably the subjects of these two productions will be two mythological stories of outstanding emotional value. Arrangements for a Tamil and Telugu Talkie to be produced by the Prabhat and Saraswati are almost complete. Prabhat will take a Tamil talkie while the Telugu unit will go to Poona. The subjects for these pictures will be taken from Ramayana and Mahabharatha respectively. From the reports I hear, no effort have been spared to make the Tamil picture as perfect as possible. The story has been chosen after a prolonged consultation with a lot of research scholars while the dialogue will be written by one of the noted writers of the Tamil land and the songs will be composed by a well-known Bagavather whose work has been much appreciated by critical and popular audiences. An endeavour I understand is being made to get only amateurs of outstanding merit to take part in this picture.

Hindusthan's "Sethubandan" was released this month and was a great success. On the opening day The Hon'ble Mr. Justice Ramesam was present and after viewing the picture he spoke very eulogistically of the work of the Hindusthan Film Co. The Hon'ble Sir Krishnan Nair, the Law Member to the Government of Madras was also one of the prominent people that witnessed this film who spoke highly of its excellence. The picture ran for two weeks and three shows were given every day for nine days. To give room for further pictures already contracted for, the Kinema Central had to withdraw this picture and I understand that in order that those who have not witnessed it should see it, the picture will be repeated sometime hence.

Once again the popularity of English pictures over American productions at least so far as the European and Anglo-Indian Cinemagoers are concerned manifested itself

during the month. "Jack's the Boy" was screened in opposition to "Unholy Garden" and though Ronald Colman is a favorite with this class of audience, the British picture proved a better attraction while "Maid from the Mountains" ran for a week, the first time for a British picture though "Man in Possession" was the counter attraction offered.

Mr. Syd Lewis of the United Artists of Bombay was one of the prominent film visitors to this city. He was to have come to this city for the trade show of "Kid from Spain" but due to Mr. O'Conner's sudden leaving for England by aeroplane his journey was postponed. During his stay here he was entertained at a quite informal function by the proprietors of the Kinema Central. Mr. Lewis told me that the shifting of his head office to Bombay would take place shortly. Another prominent film visitor to the city was Mr. G. Ramaseshan of the Aurora Film Corporation of Calcutta who came here in connection with the release of New Theatres, latest Hindi picture "Puran Bhakt". A trade show of this picture was given before its release at Crown where it ran for a week and was repeated at the National. One peculiarity of this picture was that it was able to attract high class audience which shows that educted classes are ready to go and see Indian pictures provided the pictures are satisfactory.

Elphinstone once again showed a Tamil picture "Nandanar" for about ten days which, however, proved not so popular as "Savitri".

For the past few days, Kamath's New Empire Theatre remains closed and it is said that it has been sold and the new management will take charge from May 1st.

Mr. P. Vincent of the Variety Hall, Coimbatore, paid a visit to Madras recently.

The Gaiety Theatre, Madras, have decided on a "Philisonor" equipment after studying what equipment would best suit their purpose. This equipment is now being installed by Messrs. Philips Electrical Co. (India) Ltd., and we understand that the Gaiety Theatre will in future exhibit only Indian films, especially Tamil pictures produced by Madan Theatres who intend to produce regularly Tamil pictures for the South Indian market.

SHRI RAJESWARI FILMS, NAGERCOIL:—are reported to have finished their first silent picture "Marthanda Varma," a historical thriller with Mr. P. V. Rao wielding the megaphone and Mr. P. E. Naick responsible for photography, featuring Miss Devaki and Master Jayadev. Preparations for "Golden Locket," another silent, are being made.

COIMBATORE.

THE VARIETY HALL, have secured at an enormous cost the tamil talkie "Savithri" produced by Messrs. Madan Theatres for distribution throughout South India. The picture had a record run at Elphinstone Picture Palace, Madras, for about six weeks and immediately after was shown by them for two full weeks to crowded houses at Coimbatore. Due to advance booking they were not able to extend for the third week.

The Blue Mountain Talkies, Ootacamund immediately showed the picture for one full week and it was very well received by the public. Every day the hall was fully crowded.

Afterwards the picture was booked for the Oriental Cinema, Salem along with their sound equipment and was opened there on the 1st April. In spite of heavy competition, the picture is making record business during its second week's run and may run for third week also.

The Bauer sound equipment on which the picture is shown is considered one of the

A Scene from "Annapurna."

best for its flawless reproduction, manufactured in Germany. It is not an ordinary portable set, but a standard theatre model set, as used in big theatres giving perfect sound.

The Variety Hall, (Vincent's Touring Talkies) will be going over to Vellore, Conjeevaram, Kumbakonam, Tanjore and Trichinopoly very shortly. They are also in communication with several firms for the purchase of another set to meet the demands of the exhibitors.

BANGALORE.

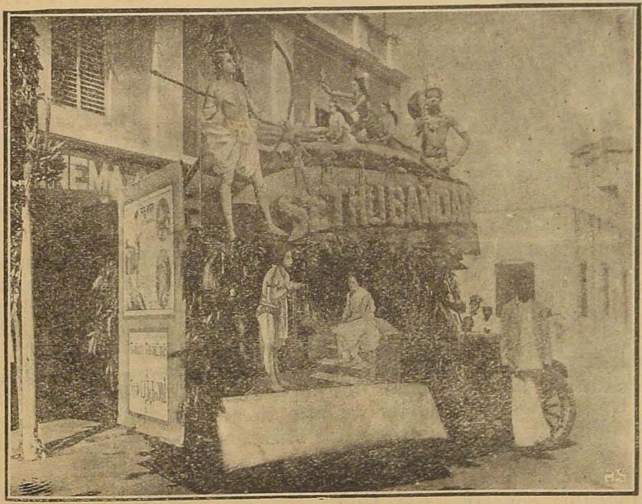
1. *GLOBE THEATRES, LTD.*, :—released "Tarzan The Ape Man" from the 8th instant—one of the popular adventure stories of Edgar Rice Burroughs, made into a talkie by Van Dyke, featuring Johnny Weissmuller and Maureen O'sullivan.

"Abraham Lincoln" and "77 Park Lane" are some of the outstanding pictures that are to be released during the month.

2. *NEW EMPIRE TALKIES*:—"Miracle Man," featuring Chester Morris and Sylvia Sydney exhibited from the 7th. Paramount's "Movie Crazy" is among the releases of the month. It is an outstanding Harold Lloyd comedy that provides amusement from beginning to end.

3. *B. R. V. THEATRE*:—This theatre, one of the first theatres to exhibit silent pictures under the management of Mr. Warwick Major was once the premier picture house in the station. It passed from hand to hand eventually coming under the control of Madan Theatres, Ltd. No pictures were exhibited since the last 3 or 4 years and it is with great pleasure we learn that under the name of "ECLIPSE TALKIES" it is being rejuvenated under the combined and able management of Messrs. W. S. Wood and T. H. Miller. The theatre has been thoroughly overhauled and from what could be seen there is nothing left to be desired with regard to the seating and lighting arrangements. Congestion of seats has been avoided by making them comfortably apart, even in the lower classes. Special arrangements in the balcony for the boxes have been made with all facilities for Purdah ladies. The lighting arrangements under the guidance of the well known Modern Electric House, have been perfectly completed. It is well ventilated and has one of the best bars in the station.

It has been fitted with a 1933 model equipment, that gives the best sound. It has been fitted and carefully tested by a capable engineer who specially came down from Bombay. We have reliable information that they will start their shows from the 16th of this month. Universal's "OLD DARK HOUSE" featuring Boris Karloff, Ernest Theiser, Eva Moor, and Melvyn Douglas, is to be their opening picture. The picturization of J. B. Priestley's well known thriller could not have been done better. Originality in direction, coupled with an excellent cast makes the picture a perfect entertainer to lovers of a gruesome mystery. The artistic dances of Miss Nadia, the beautiful Russian Dancer will be an additional attraction during the 1st week.



Advertisement Lorry of Kinema Central for "Sethubandan."

The management have very judiciously arranged to have Universal's "Cohens and Kellys in Hollywood" featuring the popular comedians, George Sydney and Charley Murray—since a

hearty laugh is a greatly needed tonic after a nerve thrilling and frightful episode.

"Night World" featuring Lew Ayres Boris Karloff and Mae Clarke will be the third picture followed by Warner Brothers' "Cabin in the Cotton" and "Big Stampede".

We wish Messrs. Wood and Miller every success in their new enterprise.

Current Releases.

(*a*) *SELECT PICTURE PALACE* :—"Sakuntala" (In Telugu) Produced at Sagar Studio, released by Select Pictures Circuit, featuring Yedavalli Suryanarayana Rao and Surabi Kamala Bhai, ran for 2 weeks. "Paduka Pattabishekam" will run from 7th inst. (Second run). "Madhuri" with Sulochana is to be released.

(*b*) *PARAMOUNT TALKIES* :—This theatre is running East India Co.'s "Savitri" in Telugu, for the 6th week, with good houses. It is likely that this picture will be continued for a couple of weeks more, owing to the craze.

The next picture will be "East Of Borneo"

(*c*) *THEATRE MAJESTIC* :—(Silent): Now running Royal Film Co.'s "Leather Face", featuring Master Navinchandra. They are having dances of Miss Kairiya Begum with this picture. "Sethu Bandan" is to be released at the end of the month.

LATEST ARRIVALS:—(*a*) Messrs. Lakshmi Film Co., have purchased the two pictures, ID-KA-CHAND (featuring Ashraf Khan and Zebunissa) and RUP BASANT (featuring Zebunissa and Janibabu), (Produced by Saroj Movitone Co) with South Indian Rights.

Further, it is understood that this concern is under negotiations with Saroj Movitone Co. for production of good silent stunt pictures and some South Indian Talkies.

(*b*) *THE BOMBAY PICTURES CORPORATION* :—Have arranged with Messrs. Imperial Film Co., for the distribution of the following six pictures, in South India.

1. SATI ANUSUYA. 2. MADHURI featuring Miss Sulochana—awaiting release at Bangalore last week of this month 3 SATI MADALASA (D. Billimoria and Ermeline) 4. BHARATHI MATHA. 5. DAKU-KI-LADKI (with Sulochana) and NEK ABLA.

Further, they have also received the silent picture, GANGSTER, produced by Paramount Film Co.

(*c*) A new concern under the name "LUCKY PICTURES" has been floated recently.

(*d*) Rumour is afloat that Mr. Chunilal Shah of Messrs. South Indian Film Supply Co., has purchased Pratima Pictures first talkie, "PATIT PAVAN," featuring Mrs. Khote and Mr. Jairaj, with South Indian rights.

A Scene from "Annapurna."

The management of "The Paramount Theatre" sent the following circular to local theatre-owners to protest against the intended Amusement Tax in Mysore.

"You are no doubt aware of the notification issued to Theatre owners intimating the imposition of a new Amusement Tax from May 1933. We need hardly state how badly this will hit the Amusement business, especially in these days of economic depression, and how unfair this imposition will be after the many levies we are already paying to the State in the shape of Licence fees, Income-tax and so forth.

"It appears to us therefore that some concerted action on our part is necessary before the tax actually materialises. What form

this action should take,—whether in the shape of a memorial to Government, or otherwise—must depend of course on the concensus of opinion among Theatre owners. We hope therefore you will be so good as to write and let us know what your own proposals are in the matter, and we hope also we will have your co-operation in any line of action decided upon by the general body of Theatre owners.

"But even before any such action, we think it is of the utmost importance that we should immediately and without further loss of time utilise the possibilities of the Public Press to combat this new danger to our interests. It would be extremely helpful therefore if you could contribute, now and again, some letters to the Press—both English and Vernacular—stating your views in the matter as forcibly as possible; and induce also such of our brother Theatre owners as you may be able to reach. We have no doubt that active propaganda of this type carried on for the one month or so before us, will have its own effect."

SECUNDERABAD.

RAJESWARI TALKIES, was opened on 27th March, the Telugu New Year's day and the real opening ceremony was done on the 10th April by the Honourable President of Hyderabad. Many prominent men of the city were present among whom were Raju Bansilal, Mr. Pal etc. The collection was given away to Temperance Association. The first picture was "Sati Savitri" the Telugu picture of the East India Film Co., of Calcutta. The Theatre on account of its beautiful sound, well-furnished seats and the great influence that Mr. Rajanna commands in the city had a bumper house without a single seat vacant. The picture on account of its mythological reputation, perfection in accent and sound recording was able to attract thousands of people not only from the city but from 10 miles around it. It will not be an exaggeration if I say that people came in families and waited for an opportunity to have a look at the theatre and the picture from morning till night, making their food arrangements at the theatre.

MINERVA MOVIES, also was opened on the Telugu New Year's day with a dashing silent stunt picture. They have made a contract with the Pathe Silent Pictures. The present management has begun very well and the theatre with its well furnished boxes and the neatly arranged seating accommodation will undoubtedly be a great attraction.

Mothilal Chamaria's Touring set has been removed from the Capitol Theatre to farther south and another Touring set has been fixed at Khagipet.

Mothi Mahal Talkies, Royal Talkies are going smoothly having crowded houses and good collections.

BOMBAY.

IMPERIAL.—"Daku-Ki-Ladki" has been released from 1st of April at the Majestic Cinema and it is going very well. Mr. Chowdhury is busy arranging plans for "Ratnavali". It is known that the role of "Ratnavali" will be given to Miss Sulochana. A. Irani is busy taking out door scenes for a Talkie. The shooting of their new picture

A Crowd from "King-Kong."

"Rukmini Haran" has begun under the supervision of Messrs Sarpotdar and Vakil.

SHARDA.—"Rambha Rani" has been completed and the new talkie "Suni-Meyar" the famous love story of Punjab is in the making.

KRISHNA.—The much—advertised picture "LankaDahan" has been released at the Krishna Cinema from the first of April. It has been said that they have sacrificed men, material and money after this picture and Mr. Kanjibhai Rathod has taken much pain in producing the same.

BHARAT.—"Hatim-Tai." first Indian Talkie Serial has been completed, with Mr. Maruthi in the title role. The N. India rights have been sold for Rs. 1,95,000.

Their next is "Surya Kumari" under Dhirubhai Desai, with Chaturbhai Patel as cameraman.

SAGAR.—The second part of their picture "Mahabharat" under the title of "Kurukshetra" has been completed, and will be screened at the Imperial Cinema very shortly. "Love and Laugh" and "Chandrahas" are under production. There is a strong rumour that the management of Sagar Studio is thinking seriously of removing the studio from Bombay to Bangalore.

RANJIT.—"Street Angels" is running second week at the Imperial Cinema. Mr. Chandulal Shah is very busy with their new talkie "Miss 1933".

"*PHILISONOR*" Sound-on-film equipment seems to be making great headway in India and from the number of installations which Messrs. Philips Electrical Co. (India) Ltd., are installing every month, it would appear that "Philisonor" is very popular with Indian film exhibitors.

Our Bombay correspondent advises us that the Novelty Cinema, Bombay, have installed the latest "Philisonor" sound-on-film epuipment. The opening took place on "Bakrid" and was a huge success. Special traffic arrangement had to be made in order to cater for the large clientele who visited this cinema.

AJANTA CINETONE.

The Ajanta Cinetone Ltd., of Bombay has commenced the shooting of its first super talkie production, "Afzal or Hure Haram". Master Nisar and Abdul Rehman Kabuli, the reputed stage and screen stars, are appearing in the leading roles. Miss Shyama Zutshi, the youngest of the celebrated Zutshi sisters of the Punjab, has been specially engaged to play the heroine.

KARACHI.

SWASTIKA PICTURES.

With the object of producing silent and talking pictures in Karachi, a new company named Swastika Pictures has been started. The organisation is backed by Messrs Galvani Bros., the well known film distributors in India. It is intended that the first picture will be produced in Bombay with available talent in Sind. Simultaneously it is proposed to erect an up-to-date studio in Karachi.

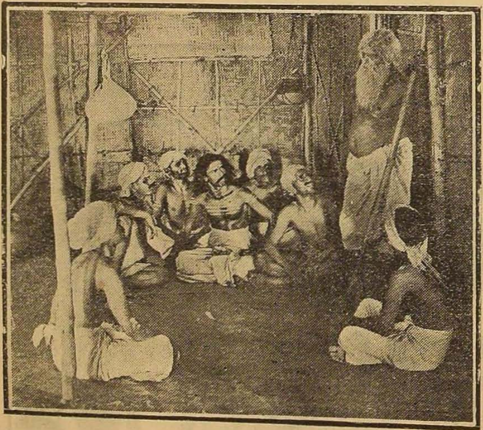
It will be registered as a limited liability company during the course of the next few weeks.

The first picture under contemplation will be an all talking and dancing Urdu play entitled the "Golden Lotus" or "Kamala."

KOLHAPUR

PRABHAT:—The new picture is progressing very rapidly. Half the picture has been gone through. The Actors are rehearsing the next day's shots in the early hours of the morning before a big mirror and again in the evenings under the able supervision of the director—Mr. Shantaram.

The Art-Director Mr. S. Fattelal is seldom seen in the office. He is almost buried amongst the scene-paintings.



A Scene from "Nandanar" (Tamil).

The Music Director is exploring new and unknown provinces in the music World. The tunes are enchanting and words fall short to describe the unique stage he has reached now.

Mr. Damle is running between Poona and Bombay evidently for the erection of the new studio in Poona, which is reported to be constructed on a new and grand German style.

The manager-Mr. Babu Rao Pendharkar has come down to Kolhapur.

CALCUTTA

The newly organized motion picture distributing Co. " The Halmook Film Corporation Ltd." with office at No. 10, Chowringhee, Calcutta, offers an extraordinary interesting picture titled "Explorers of the World", a travel story of great adventure told in six exciting parts including Harold McCracken's Siberian-Arctic trip, Gene Lamp's Photo-Scientific expedition into Tibet, James L. Clark's story of Africa, Lieutenant Commander J. R. Stenhouse's story of the Antarctic, Dr. Laurence M. Gould's adventures with Byrd, and Harold Noice's tale of the Amazon wilds of Brazil.

MADAN :—They have recently entered into a contract with Mr. P. N. Ganguli, their late director to the effect that hence forward he will direct all their pictures and purchase the show right and release them at the " Rupabani ".

NEW THEATRES LTD:—Their Bengal talkie, " Kapalkundala " has been announced to be released very soon. There was a dispute between the grand sons of the late Mr. Bankim Chandra Chatterjee, the writer of the book and New Theatres Ltd. regarding the talkie right of the book.

" Seeta "—Sisir Kumar Bhaduri's stage success has been started as a talkie by the New Theatres under Bhaduri as Director. Miss Kankavati will take the role of Seeta.

The Comic picture under the direction of Mr. D. K. Bose will include the following cast, Mr. Saigal, Mr. A. M. Coomar, Mr. Aziz, Miss Indu bala, Miss Mohina etc. The film has not yet been christened.

A Scene from "Nal Damayanti."

Another comic under Mr. D. N. Ganguli has been christened as "Mastuts Vai " or " The Cousin Brother." The film is almost finished.

EAST INDIA FILM CO :—" Jaidev", a mythological film will be produced under Mr. Naresh Chandra Mitter as the director. The cast will include amongst others—Mr. Dhiraj Batta Charjee, Mr. Rabi Roy, K. C. Dey (Blind singer) Miss Chambala etc.

Their "Pujari-Ka-Ladki" with Sabita Devi, Aapptan etc. is progressing.

RADHA FILM CO :—" Sree Gouranga " has been announced to be released very shortly.

INDIA FILM INDUSTRY :— InitialTalkie "Savitry" will be released on the 15th April at Rupabani.

BENGAL MOVIE PICTURES— " Anna Purna" is also ready for release.

THE GRAPHIC ARTS—is intending to produce talkies very soon—They produced four years back " Bigraha ".

DARJEELING—has a second Talkie house and this will be the present

Town Hall which is being renovated as a cinema hall. The name of this house will be "Capital Talkies" and the Proprietor is the very well known Municipal Councillor, Mr. Dinshaw E. Avari. The equipment to be installed is "Philisonor" and the Capital Talkies will release mostly European pictures from the Studios of Metro-Goldwyn-Mayer, Fox Movietone and other British Pictures will also be released.

We understand on good authority that His Excellency the Governor of Bengal will officiate at the opening of the Capital, Darjeeling.

JAMSHEDPUR.

On Id day Jamshedpur Cinema advertised "Throne of Delhi" for screening but owing to some trouble it did not come in time.

"The Flag of Honour" was shown in its place. The whole night programme was a success. Brijmala, Burmese Dancing Girl was an added attraction. Sweet voice and excellent acting were very much liked.

The whole week programme of silent pictures owing to Brijmala was fully packed.

STAR CINEMA TALKIE.—"Maya Bazar" brought a crowded house for one week. "Zarina" is to be shown for one week during Id.

RANCHI.

The Proprietors of Ranchi Bioscope, Messrs. Perumal, screened a Bengali "silent" picture "Griha-Luxmi" of Kinema Art which was successful.

But if any one of the Talkie Companies will screen talkie pictures in Ranchi Bioscope—it will be a great success. The Public of this place are anxious to have Hindi Talkies. The Ranchi Bioscope is a pucca built house and it is in the main road. Its locality is very clean and even Europeans will visit if English pictures are shown.

GUL CINEMA (*Silent*)—The Id programme did not give as much satisfaction as was expected. "Kalaswar" was shown but did not attract much.

DELHI.

Mr. Motilal Chamaria has relinquished the management of "Amrit Talkies." "Illusion or Maya Machinder" has complected 8th week and smashed all previous records in Delhi.

"Nal Damyanti" ran 2 weeks at Krishna. It was an East Indian production.

"Da ku-ki-Ladki" is going very strong at Krishna from last week.

Chhatrapati Cinetone have appointed Uma as their agent for N. India.

Ranjit Film of Bombay has sold N. India rights for their 3 pictures, Street Angels, Miss 1933, etc., for over One Lakh.

Saraswati Cinetone of Poona has sold the N. India right for their picture "Vagabond Prince" for about 40 thousand rupees. Mr. Maneklal Patel of Krishna Film Co., Bombay had been to Delhi and has left the idea for the present of having their studio in Delhi.

Majestic Cinema is fitted with "Western Electric Sound", and will start shortly with "Vagabond Prince".

A new silent house has been started under the name "Amar Picture Palace" which opened with "Shiraz".

LAHORE.

A new film Company has been started under the name of Hollywood Pictures Corporation (India), for producing pictures. The Cosmopolitan Ltd. of Lahore are going to Bombay for producing their picture "Un-Happy India" or "Biakul Bharat." Ferozpore is now fitted with a B. T. H. for screening Indian films. Rose Cinema of Rawalpindi fitted with B. T. H.

U. P.

Majestic Cinema of Shahjanpore is fitted with an English Talkie set.

A silent house under the name "Dilkusha Cinema", has been started in Rampore.

PESHWAR.

Puran Bhakt" of New Theatres is running with a good prospect in the Capital Theatre at Cantonement while "King for a day" has a good reception in the City.

KINEMA CENTRAL
MADRAS' LEADING INDIAN
TALKIE HOUSE

Showing the best Indian
Talkie production

Convenient seating arrangements, courteous service.

If you want to see the best Indian pictures Kinema Central is the picture house for you

Around Foreign Studios.

CHESTERFIELD :—

The 1932-33 line up of 12 features have been completed. In 1933-34 programme they have 18 pictures, of which the first is tentatively called "Strange Lady."

COLUMBIA :--

Studios are working at capacity, six pictures being 'shot', nine awaiting the starting signal and two in the cutting room.

Under production are: "Tampico," with Jack Holt, Raquel Torres, Fay Wray and Noah Beery, directed by Irving Cummings; "Beneath the Sea," for which under water sequences are being taken; "The Circus Queen Murder," with Adolphe Menjou, Greta Nissen, directed by William Neill, under the technical direction of Charles Coke, long time Circus manager; "Soldiers of the Storm" with Regis Toomey and Anita Page, directed by D. Ross Ledermann: "Lovable Liar" with Buck Jones and another Western with Tim McCoy

Among the nine features that will probably go into production soon are "Cocktail hour," "He Lived to Kill," from the story by Willard Mack, with Bela 'Dracula' Lugosi and Diane Sinclair; "Rules for Wives," to be directed by Victor Schertzinger, who wrote the music for Love Parade, recently signed; "Take the Witness" based on the biography of Earl Rogers, world famous Barrister.

In the editing room are Jack Holt's latest, "When Strangers Marry," formerly titled "Fever" and Buck Jones' feature titled "Unknown Valley.".

EDUCATIONAL :—

104 single reels and 52 two-reelers are tentatively scheduled for release in 1933-34.

FOX :—

Six pictures are going under the camera this week. They are: Colleen Moore in "The Power and the Glory" with Jackie Cooper; Lilian Harvey in "My Lips Betray." Janet Gaynor and Henry Garat in "Adorable."; Marian Nixon and Buddy Rogers in "5 Cents a Glass."; James Dunn and Sally Eilers in "Husbands Cost money."; Elissa Landi and Philip Merivale in "I Loved You Wednesday."

Nearly completed are:

"Zoo in Budapest" with Loretta Young and Gene Raymond, produced by Jesse. L. Lasky; "Pleasure Cruise" with Genevive Tobin and Roland Young; "Bondage." "Warrior's Husband."; "Pilgrimage."; "Sailor's Luck," with James Dunn and Sally Eilers.

Paul Martin, German Director of "Congress Dances" has been signed.

FREULER :—

About to be released are: "Kiss of Araby" with Maria Alba, Walter Byron; "Deadwood Pass" with Tom Tyler; "Easy Millions" with Skeets Gallagher, Myrna Kennedy, Dorothy Burgess and Noah Beery.

MAYFAIR :—

George W. Weeks has assumed charge of all productions. "Her Re-sale Value" is about to be completed. 24 features are expected to be produced this season.

Cliff Broughton has resigned and intends to produce independently.

M-G-M. :—

52 features are expected to be prepared in 1933-34.

11 features are under way, of which 6 are almost ready for release. They are. "White Sister," "Rivets," "Gabriel over the White House." "Hell Below," "Man on the Nile," "Reunion in Vienna," "Peg O'My Heart," "Service," "Made on Broadway," In preparation are: "The Dancing Lady." "Soviet." Completed are: "Clear All Wires." with Lee Tracy. "Today We Live." with Gary Cooper and Joan Crawford, "Rasputin and the Empress." with the three Barrymores, "What! No Beer?" with Buster Keaton and Jimmy Durante.

MONOGRAM :—

"The Ghost of John Walling" a Saturday Evening Post story by the late Mr. Edgar Wallace has been bought, making 11 stories acquired in all.

Tristram Tupper has been signed to write four more stories.

PARAMOUNT :—

Studios are busy day and night, with 24 pictures in various stages.

Released are: "A Lady's Profession." "King of the Jungle" with Buster Crabbe and Frances Dee; "Strictly Personal," "Pick up" "Under the Tonto Rim."

About to be released are "Murders in the Zoo," with Charles Ruggles, Lionel Atwill and Katharine Hepburn; "Bedfellows," "Eleven Lives," "The Shame of Temple Drake," with Miriam Hopkins, George Raft; directed by Stephen Roberts; "Bed time Story" with Maurice Chevalier, Helen Twelvetrees and Baby Leroy directed by Norman Taurog; a Zane Grey production, "Song of Songs" with Marlene Dietrich and Brian Aherne, directed by Rouben Mamoulian, and "International House" with Sari Maritza and other international Radio stars.

RKO RADIO:—

Every camera will be soon turning busily, announces Merian C. Cooper, new production chief who has just signed a contract for one year. Eleven feature productions will be at work by the middle of April.

Three more features in early May will swell this total to fourteen major productions. This does not include Westerns, and scores of comedies being made by Louis Brock.

They are Irene Dunne's starring vehicle, "The Silver Cord." from Sinclair Lewis' Pulitzer Prize winner. "Anne Vickers," with John Cromwell as director. The cast includes Joel McCrea and Frances Dee. Bill Boyd's "Power Man," a powerful story of a man who played with death-dealing dynamos. Ralph Ince, who directed "Lucky Devils," will again direct. "Bed of Roses," Constance Bennett's first picture after she returns from her vacation in Europe. Richard Dix's next will be directed by J. Walter Ruben, who megaphoned Dix "The Great Jasper," The story "The Wise Guy" is being prepared.

Dorothy Jordan and Joel McCrea, has two vehicles ready for them. One is that love story of Greenwich Village, called "Rafter Romance," being written by H. W. Hanner mann. The other is "Little Clown Lost," Barry Benefield's beloved tale, being adapted by Wilbur Daniel Steele.

H. N. Swanson, is finishing plans for "The Stag Line," and has Howard J. Green of "Blessed Event" and "I'm a Fugitive" writing fame, as his author.

"Maiden Cruise" will be in a harmonious tone. It is a musical, pure but not simple, to be directed by Mark Sandrich. It takes place on a Panama Canal liner with Ben Lyon, Dorothy Jordan, Charlie Ruggles, Wera Engels, June Brewster and Chick Chandler.

The next Bill Boyd called "Emergency Call" with husky Bill as an ambulance doctor and sensational William Gargan as his partner as an ambulance driver. Gargan and Pretty Betty Furness will be in this one with Eddy Cahn directing.

Tom Keene's adventure film "Son of the Border" is under production with Lloyd Osler at the megaphone. In the cast are also Creighton Chaney, Julie Haydone, and Tom Kennedy. His next will be "Cross fire."

"News Reel" the inside story of the adventures of a pair of hard boiled news-reel cameramen, directed by Otto Browner.

Frank Buck has gone to Malay Peninsula to 'bring back alive' a jungle story.

Katharine Hepburn vacationing in New York after completing "Christopher Strong," will return to make Zoe Atkins' "Morning Glory" under the directorial hand of E. H. Griffith. Pandro Berman will supervise.

H. N. Swanson appears as associate producer again with another story of youth and lightness, yet unannounced.

And finally, comes "Jamboree." Cooper, who worked two years in producing "King Kong" is making this one without a word to anyone.

In May, Francis Lederer, the famous Czech singer and actor, will leave "Autum Crocus." in which he is now starring on Broadway, to make a musical. Berman is preparing this.

"The Doctor," a powerful drama will be made in May with Joan Robertson as director, with Lionel Barrymore in the title role.

Wheeler and Woolsey are now already at work on their musical comedy, under Sam Jaffe's supervision; Ely Culbertson's much—awaited series of Bridge Featurettes, is nearing completion. Director Ernest B. Schoedsack, just back from an Arabian expedition, is working feverishly on plans for "The Uncrowned King," another Cooper—Schoedsack production in the class of "Grass" and Chang"

Amos'n Andy, the famous Radio stars, have signed for a series of cartoon films based on the broadcast characters,—Brother Crawford, Madam Queen etc., Amos'n Andy will first be photographed in scenes which will

later be the basis for the cartoon animation, guaranteeing perfect synchronizations.

"India Speaks" is to be distributed by R. K. O. instead of by United Artists.

UNITED ARTISTS :—

Contemplate to have a dozen pictures produced in 1933-34, of which the majority is expected to be by Samuel Goldwyn. The first will be an adaptation of "Androcles and the Lion" with Eddie Cantor.

"I Cover the Waterfront" is to be made on a large scale, with Claudette Colbert, Richard Arlen, and Ernest Torrence, to be directed by James Cruze. The story will reveal the romance and drama of the lives of those who pass in and out of a big harbour—the workers, the travellers, the sight-seers, the tricksters, the passersby.

UNIVERSAL :—

With the completion of three features this week, 5 pictures are now in the editing rooms : They are

"The Kiss Before the Mirror," with Gloria Stuart, Nancy Carroll, Paul Lukas ; "Niagra Falls" re-titled "Early to Bed" and now changed into "Out All Night," with Slim Summerville and ZaSu Pitts ; "Cohens and Kellys in Trouble" with George Sidney and Charles Murray ; "The Big Cage" and "Destination Unknown."

Preparations are being made for :

"Phantom of the Air" a serial with a theme similar to Air Mail, to be directed by Ray Taylor. "The Man Who Reclaimed His Head" by Jean Bart, to be directed by William Wyler ; "Chicken Rancho" with ZaSu Pitts-Slim Summerville : "This Dizzy Age" named" Youth Aflame" ; "The Forgotten Boy" by John Howton, with Tom Brown, to be directed by William Wyler.

Rod La Roque, of "Ten Commandments" and "Feet of Clay" fame has been signed for the male lead in the English version of "S. O. S. Iceberg." Mrs. La Roque, or Miss Vilma Banky also resumes her film career in "The Rebel" shortly to be released.

WARNER--FIRST NATIONAL :—

In work are : " Lily Turner" with Ruth Chatterton. " Gold Diggers of 1933." " Narrow Corner" with Douglas Fairbanks, Jr. " Mayor of Hell," with James Cagney. 'Private Detective " with William Powell, and the Bobby Jones Golf series.

In preparation are :

" Voltaire," with George Arliss ; " The Bread Line," with Richard Barthelmess: "The Big Shot," with Edward G. Robinson; " Wild Boys of the Road" by Danny Ahern.

Released are :

" Grand Shaw," " Telegraph Trail" and " The Keyhole."

BRITISH INTERNATIONAL PICTURES :—

Released are " Help," adapted from P. G. Wodehouse's famous novel, 'Leave It To Psmith,' featuring Gene Gerrard, Molly Lamont etc., under the direction of Monty Banks.

Under production is " The Jewel Song" with Stanley Lupino, Nancy Brown, Doris Woodall and Joe Collins, under the direction of Harry Hughes, who is perplexed very much by the presence in his cast of Nancy Burne, Nancy Browne and Nancy Neale, and as all three are in scenes simultaneously confusion has been rife. So Hughes has been obliged to number them like soldiers, one, two and three.

Work on "Hawleys of High Street" is also rapidly proceeding.

Constance Cummings has arrived from Hollywood and her first film will be " Heads We Go," under the direction of Monty Banks. The leading male role is taken by Frank Lawton, who played an important part in " Cavalcade." The cast also contains Binnie Barnes, Gus McNaugton and Claude Hulbert.

BRITISH LION STUDIOS.

Shooting of " Cleaning Up," starring the popular West End comedian, George Gee, under the direction of Leslie Hiscott, is scheduled for completion early next week, when another comedy is due to take the floor, also under the direction of Leslie Hiscott.

GAUMONT—BRITISH PICTURE CORPORATION, LTD.—

Work on "Brittania of Billingsgate" is almost complete under the direction of T. Hayes Hunter.

Shooting on the "Ghoul" is in progress. Boris Karloff, just arrived in England, plays the part of the Egyptologist who returns from the tomb. Arrived with him is James Gleason, who takes the part of the American Film Director in Walter Forde's new picture

"Orders are Orders", the story of a film unit from America that tries to take a film, unexpected and unannounced, in a British Barracks.

"I Was a Spy," Victor Saville's latest, is nearing the end of its preliminary stage of preparation. The part of the heroine, spy and nurse, will be played by Madeleine Carroll.

"It's a boy" will shortly go into production, under the direction of Tim Whelan, with Kay Hammond, Albert Burdon etc.

IRISH FREE STATE NEWS :—

A company known as the Irish Free State Film Company has been formed in Ireland with the object of producing pictures. A site has been already contemplated at Dublin. It is expected to start work on the first film at about the end of April, and it will be called "Paddy Wins The Sweep."

A second producing venture is to be undertaken by International Eidophon Film Company, and preliminary arrangements have been made. Probably there will be two public or private issues to raise capital for the two companies in question.

It is understood that an effort will be made to widen the powers of the censor so that he can deal with any films which show Irishmen in an unfavourable light. To extend his powers a bill will be necessary in the Free State Parliament and if it is introduced it will also contain provisions for seeing that all films made in Ireland are given the necessary certificate to show that they have been passed by the Government as being typical Irish films.

R. O'Flaherty, well known as the producer of "Tabu" was in Galway for a few days to show two reels of his latest film of the Aran islands. He is returning to the Islands to complete his film, which will take him about another year.

Special Irish week at the Capitol Cinema Dublin, is including a stage selection by the Capitolians of "Faust" in Irish.

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What our readers think.

(The journal is not responsible for the views expressed by its readers.)

RANJIT SAVITRI (Hindi Talkie)

By Kandarpa Ramarao, Vizianagaram

Satyavan and Savitri are to some extent overaged to the characters they represent. The mother of Satyavan seems to be younger in age to her son, as such she is not true to the character required. Yama would have been more impressive if he had come riding on a buffalo and bearing a more forbidding appearance.

Though Savitri is at her best in acting, Satyavan is not satisfactory. The couple did not appear to be true lovers but are a little bit indifferent. Savitri ought to have shown more sorrow at the death of her husband and moved the audience to pathos. Satyavan's friend and his wife are satisfactory in their comic element.

Photography, settings and recording are satisfactory. As regards music, Gohar is at her best. Though Bhagwandas seems to be a good songster, the mike appears to be a little bit unfriendly to him since his tone is not distinct and melodious.

The comic scenes just between every scene are irrelevent to the plot as they interfere with the thread of the seriousness required. It would have been more impressive if more obstacles as said in Puranas were put for Savitri to surmount while following Yama, in order to manifest her power of chastity. No doubt some devils are introduced obstructing Savitri to follow Yama but they are inadequate to the requirements of the original plot. The omission of hell scene is unjust. Savitri's going in search of a husband on knowing that princes do not marry her, and Savitri's trials to learn cooking seem to be new to the original plot. What are the reasons for any of the princes not marrying her?—Is she not a beautiful princess from a noble family?

The presence of Gohur, the comedy touches of Ghory and the popularity of the original plot made this picture a success financially.

CRITICS ANSWERED

By Narbada Prasad Asi, Patiala

Perhaps it is not generally known that only a few songs of Prabhat's "Maya Macchinder" have been composed by me; the rest being composed by another person. It was certainly very unfortunate that all the songs could not be written by me, otherwise there would have been uniformity of standard throughout. I admit the general charge that many of the songs are absolutely unnatural and unnecessary and out of place. Especially the "Ghazals" introduced without any regard to the requirements and situations are of a very low class. They are even incorrect in metre and ungrammatical in composition. Prabhat should be well guided in this respect in their future p oductions. It is true that Northerners hanker after "Ghazals" but it is equally true that they cannot be cheated with third-rate stuff.

THE DEFECTS OF INDIAN FILMS

By Mohan (Bangalore).

I may or may not be correct in saying that some of the so-called leading men are inefficient in acting as heroes. They do not know the styles, customs and love of romance. Some heroes do not know even how to kiss. For instance, in the story of "Knight Errant", the hero, overwhelmed with love, goes on licking all over the heroine's face like a greedy dog. In another scene of the same drama he trembles—perhaps agitated to dive or compelled by the director to escape from the opponent party by diving.

Some heroes swing suddenly to the roof about 15 feet high or even more. Though it is understood they jump by the use of spring, it should not be shown so clearly. Perhaps this is a mistake in photographing. There are actors both male and female who are called 'Indian Douglas' and so on. The ladies are quite ignorant how to hold a sword and yet they are made to fight. Even if

they are able to fight with swords they are only children before "Douglas Fairbanks". Why should not the Indian be an example to the other Nations.

In some company there are actresses having no beauty or style or talent. Even if the heroine is talented and beautiful the hero and the other actors are very bad in acting. Indians have enacted a lot of stories all dealing with ancient manners and customs. Even those stories are not acted according to the true spirit—We are ashamed to see these films.

Please do not take me as a critic. But what I require is that the Indian film company owners should select suitable stories and talented cast and produce with good direction and photography.

A MENACE TO INDIAN FILM INDUSTRY,

By K. S. Somal, Lucknow,

About one of your remarks, in your Jan. issue on page 58, about the backwardness of Punjab in Cine industry due to various Limited film producing concerns being registered day by day, I would like to throw a bit of light on the same.

The backwardness of Punjab in the Film industry is due to a large number of undesirable people who have sprung up lately of which I know many cases.

Firstly a gentleman calling himself a doctor who got stranded at Madras came back to his native place and played a very minor part in one of the Punjab Film Companies. After that his services were dispensed with. He came to Amritsar, and advertised in an English daily of Lahore for actresses; only to collect stamps and photographs. He must have got a good number of stamps this way.

Then after a short time he again advertised in a film weekly of Calcutta posing himself as the manager of a film Co. at Amritsar for actors and actresses. This time too he collected a good number of stamps and photos. And if you ask where are those two companies I would say in hell, for there is none nor was there any.

Another interesting case is that of a person who formed a company at Delhi. He advertised in the Hindustan Times for actors and actresses. A good many applicants were asked to pay each Rs. 10/- for admission, to be trained for two months in motion picture

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acting. If successful in the examination, after training, they were to be taken as the actors.

The simple minded applicants paid Rs. 10/- each. The training was to begin in Jan., and now it is the middle of April, the poor applicants are getting neither their promised training nor their money back.

Of course if a few more cheaters of this type spring up in Punjab how can it prosper? Are there no means to check them?

MADHURI

By P. Pulliah, Madras.

I happened to witness the talkie "Madhuri" when it was screened at the Crown Theatre. I would like to disclose one or two conspicuous defects of that picture which are the drawbacks of almost all the Indian films.

The authorities concerned should be aware of the fact that music is not the only thing that is wanted for the screen. Of course, the hero is a talented musician, but not an actor. The Director, I think, should give more prominence to action than to music. Lengthy songs are mostly inconsistent in very many situations. It curtails the flow of action. One cannot be at his best in action and music at the same time. Let Indian films be cured of this defect.

A happy ending is given to the story which appears unreal. The element of pathos is worked to such an extent, by the exquisite performance of the heroine, that it melted even stony-hearts. She is refused even water by her lover towards the close. Her aim in life is defeated. She has no interest in the world when she is again repudiated by her lover.

Under the circumstances will it not be consistent if she ends her life with a sword? Will it not be in keeping with the character of the Madhuri of the previous story? I think the authorities concerned cared more for the antiquated Oriental tendency for a happy ending.

Madhuri should die with the help of a sword. The death of a heroic character of that sort must be active and not passive. It is only then that the picture could have been perfect. So that the end may be complete, her lover should come to know the truth and then he should end his life in utmost repentance.

In my opinion, of all the characters, the role of the heroine is most perfectly acted. Sulochana is Sulochana, either in a talkie or in a movie. Her action is splendid. Her music is exquisite. She is the actress who progresses as the film-world progresses. "*Eclipse* is first and the rest nowhere."

PURAN BHAGAT

Shyamlal Faitly (Peshawar).

THIS is the first successful Hindi talkie of New Theatres of Calcutta for which they are indebted to their able director Mr. Debaki Bose. Their first three Urdu attempts though they had the advantages of Bose Brothers workmanship in sound and photography, were not much appreciated because they treated of wine and women. Mr. Bose's contribution to talkie art in Bengali is good, but his contribution to this, our common story of the Punjab is really wonderful, and creditable. He has directed the drama with great insight throughout with a strong and selected cast. All have done good work in their respective roles, and have embellished the plot with wonderful display. Song numbers are all pleasing and full of meaning specially those of the blind singer Mr. K. C. Dey whose five songs are quite in keeping with the spirit of the drama—a splendid display of the director's genius. The background music has also been aptly chosen to intensify dramatic situations. Everything is quite artistic except the players' stilted manner of conversation. All New Theatres' staff suffer from this in all their productions. A good artist's success depends mainly on forcible and appropriate delivery of dialogue along with studied facial expression.

Is it not strange seeing a devotee of God and lover of humanity pressed into warfare by his spiritual guru? This is not a happy conception and is moreover a departure from the actual story. On the whole this picture is a great success for New Theatres, and a credit for Director Bose.

MUSIC—Continued from page 24.

Tanjore, Mridangam—player accompanied Mani. The latter was not good and Mani seems to be unfortunate in the Mridangam accompaniment, for when he sang some months back in the same Sabha, a Naidu from Madura accompanied him on the Mridanga and tore with his beats his drum as well as the ear-drums of the hearers.

Mani is very young and has a great future. "He is not gifted with good 'Sariram' but he excels in his 'Jnanam.' 'Swaram' is his forte and what he does easily, others must torture themselves to do." This is the opinion expressed by a critic of the first rank.

CENSOR BOARD CERTIFICATES.

MADRAS.

Serial No.	Name of the film examined.	No. of Reels.	Length in feet.	Name of Producers.	Date of certificate issued etc.
1667	"Cavalier" ...	...	6325 ft.	The Oriental Film Service, Madras Tiffany stall production ...	12-11-32
1668	"Adventurer" (Charlie Chaplin) ...	...	1802 ft.	Do Do ...	,,
1669	"Maries Millions" (Syn) ...	6 Reels	4874 ft.	The Exhibitor's Film Service Ltd., Madras, (Mack Sennett) ...	17-11-32
1670	"Jail Breaker" (Sound cartoon) ...	1 Reel	600 ft.	Do Do ...	,,
1671	"Mark of the Frog" ...	20 Reels	18900 ft.	Do Do	29-11-32
1672	"Grandmas Boy" ...		4899 ft.	Do Do ..	13-12-32
1673	"Vishnu Leela" ...		9000 ft.	The National Theatres Ltd., 7, Bells Road, Triplicane, Madras ...	17-12-32
1674	"Setu Bandan" or Bridging the Ocean ...	12 Reels	13715 ft.	The Hindustan Cinema Film Co., Madras ...	23-12-32
1675	"Forbidden Trail" ...	5 Reels	4000 ft.	The General Film Distributing Co., 1/5, Tuckens Lane, G.T. Madras	28-1 33
1676	"Marooned Hearts" ...	5 Reels	4000 ft.	Do Do ...	,,
1677	"Mahamagham festival at Kumbakonam" (Topical).	...	1600 ft.	The National Theatres Ltd., 7, Bells Road, Triplicane, Madras ...	18-3-33

NEW CINEMA JOURNALS.

While Bombay and Bengal can boast of studios, we in Madras and our friends in Punjab have our consolation in the fact that we have more cinema journals. "Filmworld" from Lahore and "Screenland" from Madras are the two latest additions to the ever-growing number of cinema journals in this country. "Filmworld" will be published as a weekly and from the breezy editorial and the interesting articles, of the first number I have received—and curiously I have received no further copies, there is no doubt that the journal will have a very useful career. "Screenland" of Madras is to be a fortnightly or as the publishers put it alliteratively "Filmland's Foremost Fortnightly". The first issue which by the way is published on the same date as the "Filmworld" viz. April 5th opens with the usual "Ourselves" wherein editors of journal, has the privilege just like the new born baby to cry out and proclaim to the indifferent world their coming into existence. "Screenland" proposes to "make the fire (meaning, I presume, the cause of Indian cinema journalism) burn brighter and brighter day by day." My advice, if it is worth anything at all, is let them make the fire by all means but let them be careful and keep themselves away from it for even a child will not play with fire twice.

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